

# The Hymn

Volume 67 No. 3  
Summer 2016

A Journal of  
Congregational Song

Unison  
no Am

On a sun - ny day  
a rain - y day  
a wind - y day

1. On  
2. On  
3. On

are  
are  
are

you smil - ing  
you cry - ing  
you danc - ing

F E Am

as we feel your ra - dant  
as you share our deep - est  
live - ly with the poor and

love?  
grief?  
rich?

Cheer our path and  
Wash a - way our  
Gra - cious move - ments

G FM7 Em7 Am

ev - ery foot - step  
pain and sad - ness  
call the Spir - it.

by your glo - rious light,  
by your gen - tle tears,  
Let our faith ex - plode with

O God.  
O Christ.  
joy!

WORDS and MUSIC: Saya Ojiri, Japan  
Words & Music © 2015 Hope Publishing Company.

All rights reserved. Used by permission.

WARABE  
9.7.8.7.

PROCESSED

SEP 14 2016

TU LIBRARY





WILLIAM CAREY  
UNIVERSITY

# The Frances Winters Hymnology Collection

Enhance your understanding of hymnology by visiting  
the Frances Winters Hymnology Collection  
at William Carey University in Hattiesburg, Mississippi.

The Collection contains the hymnological work  
and correspondence of Frances Winters and  
an ever-expanding library of hymnological materials.

To enquire about the Collection, contact us at  
[askalibrarian@wmcarey.edu](mailto:askalibrarian@wmcarey.edu) or 601-318-6170.

*Frances Winters taught the foremost writers and educators of hymnology, and  
she helped define the discipline of hymnological studies.*

Don Odom, M.M., D.M.A.

Dean, Donald and Frances Winters School of Music and Ministry Studies  
William Carey University





### Editor

Robin Knowles Wallace  
rwallace@mtso.edu

### Editorial Advisory Board

Emily Brink, FHS, Grand Rapids, MI  
Alan Hommerding, Chicago, IL  
Lim Swee Hong, Toronto, ON  
Anthony Ruff, OSB, Collegeville, MN  
Adam M. L. Tice, Goshen, IN

### Design Director / Typographer

Tanya Kline

### Contributing Editors

Chris Ángel

*Hymns in Periodical Literature*

Fred Graham, FHS

*Book and Media Reviews*

Sipkje Pesnichak

*Hymn Performance*

Paul A. Richardson, FHS

*Dissertations*

Jason Runnels

*Indexer*

Andreas Teich

*Hymn Interpretation*

Patricia Woodard

*Hymnic Anniversaries*

### Advertising

Sherry McCormick

Hymn Society Office

office@thehymnsociety.org

(800) THE HYMN

The  
**Hymn**  
Society

### Executive Committee

Jacque Jones, Brooklyn, NY  
*President*

Geoffrey Moore, Dallas, TX  
*President-Elect*

John E. Ambrose, Mississauga, ON  
*Immediate Past President*

Eileen Johnson, Richmond, CA  
*Secretary*

Kirk Hartung, Framingham, MA  
*Treasurer*

Robin Knowles Wallace, Columbus, OH  
*Editor of THE HYMN*

Lim Swee Hong, Toronto, ON  
*Director of Research*

Benjamin C. Brody, Spokane, WA  
Marilyn Haskel, New York, NY  
Sipkje Pesnichak, Chelsea, MI  
*Members-at-Large*

### Dictionary of North American Hymnology

[www.hymnary.org](http://www.hymnary.org)

Tina Schneider, *Editor*

The Ohio State University at Lima  
4240 Campus Dr., Lima, OH 45804  
schneider.290@osu.edu

### Executive Director

Deborah Carlton Loftis ♦ The Hymn Society  
Baptist Theological Seminary at Richmond  
3400 Brook Road, Richmond, VA 23227  
(800) THE HYMN

[deb@thehymnsociety.org](mailto:deb@thehymnsociety.org)

[www.thehymnsociety.org](http://www.thehymnsociety.org)

### Center Director

Brian Hehn

[brian@thehymnsociety.org](mailto:brian@thehymnsociety.org)

# The Hymn

Volume 67 No. 3  
Summer 2016

## A Journal of Congregational Song



### 7 The History and Present Situation of Japanese Hymns

BY SAYA OJIRI

### 13 Penina Moïse: American Poet and Hymnwriter

BY MAX STERN

### 18 Two Early American Women and Their Hymns: Elizabeth Ann Seton and Matilda Durham Hoy

BY CLARK KIMBERLING

### 23 Theses and Dissertations Related to Hymnody

COMPILED BY PAUL A. RICHARDSON, FHS



### 2 Editor's Notes

### 3 From the Center Director

### 4 Research Director's Report

### 6 News

### 27 Hymns in Periodical Literature: Forming a People

BY CHRIS ÁNGEL

### 29 Hymn Interpretation: A New Hymn at a Funeral

BY ANDREAS TEICH

### 31 Hymn Performance:

Arranging Hymns for College-Level and Professional Musicians

BY SIPKJE PESNICHAK

### 35 Book Reviews

*All Hands In: Drumming the Biblical Narrative*

Brian Hehn and Mark Burrows

*Lift Up Your Hearts: Psalms, Hymns, and Spiritual Songs*

ed. John D. Wityliet, Joyce Borger, and Martin Tel

*Praise God in the Heights*, ed. Larry Visser

Book Reviews in Process

Cover photo: "On a sunny day" by Saya Ojiri © Hope Publishing Co., 2015.

Used by permission of Hope Publishing Co.

Blooming cherry tree background designed by Freepik.com.



Journal printed on recycled paper



# EDITOR'S NOTES

This Summer issue is coming a bit earlier than last Summer's which was held until after the Annual Conference and the release of our exciting news about a Director for our new Center for Congregational Song. Brian Hehn, that Director, gives us a brief look into the whirlwind of his past year as well as things upcoming, across the page.

Clark Kimberling is following up and expanding some of his research for the *Canterbury Dictionary of Hymnology* with an article on two early American Christian women hymnwriters. Max Stern writes about an early American Jewish woman hymnwriter. Saya Ojiri presented a sectional at last summer's Annual Conference in New Orleans on Japanese hymnody and she shares that work here. Paul Richardson has again done fine work in gathering theses and dissertations related to hymns and hymnology over the last eighteen months in addition to expanding our reach for these works.

Once again, Lim Swee Hong and the Emerging Scholars Forum will bring us interesting student work at the Annual Conference; see his Research Director's Report. (You have registered for the Conference, right?) Chris Ángel also anticipates this year's conference by looking at articles on faith formation in "Hymns in Periodical Literature." Andreas Teich considers hymns for funerals and reminds us of one of Herman Stuempfle's contributions. Sipkje Pesnichak moves into arranging for college and professional musicians; I hope you are using her arrangements and getting her permission.

Before long we will be looking for columnists for next year for THE HYMN—please let the Editor know if you are interested in writing four columns throughout one year (deadline-meeters highly preferred!). There are also always openings for persons willing to submit articles through our peer-review process and for persons willing to review books and media for THE HYMN and hymn-based compositions for our e-mail newsletter, "The Verse." Drop me a line and let me know your interest!

Looking forward to seeing old friends and meeting new ones in Redlands, California!

Keep singing!

ROBIN KNOWLES WALLACE, Editor  
[rwallace@mtso.edu](mailto:rwallace@mtso.edu)

© Copyright 2016, The Hymn Society in the United States and Canada, Inc. THE HYMN (ISSN 0018-8271) is published in Winter, Spring, Summer, and Autumn by The Hymn Society in the United States and Canada, Inc., 3400 Brook Road, Richmond, VA 23227. Call (804) 204-1226 or toll-free at (800) THE HYMN. Periodical postage paid at Richmond, VA and additional mailing offices. POSTMASTER: Send address changes to THE HYMN, Baptist Theological Seminary at Richmond, 3400 Brook Road, Richmond VA 23227.

## Membership/Subscription

Regular membership (individual), \$75 per year; Student membership, \$40 per year; Senior adult membership, \$65 per year; Family membership, \$115 per year; Institutional subscription, \$75 per year; add \$15 for Canadian and \$20 for foreign memberships; Life membership, \$1500. Single copies of past issues of THE HYMN, \$8 per copy for members of The Hymn Society; \$10 for non-members.

## Editorial Policy

THE HYMN is a peer-reviewed journal of congregational song for church musicians, clergy, scholars, poets, and others with varied backgrounds and interests. A journal of research and opinion, containing practical and scholarly articles, THE HYMN reflects diverse cultural and theological identities, and also provides exemplary hymn texts and tunes in various styles. Opinions expressed in THE HYMN are not necessarily those of the Editor or of The Hymn Society.

## Correspondence

Correspondence, according to its nature, should be directed to either the Executive Director at the Hymn Society's offices or directly to the Editor. Deborah Carlton Loftis, Executive Director:

Permission to reproduce materials  
Membership  
Literature of The Hymn Society  
Back issues of THE HYMN  
Change of address  
Materials for *The Stanza* or *The Verse*  
Robin Knowles Wallace, Editor  
THE HYMN  
3081 Columbus Pike  
Delaware, OH 43015  
[rwallace@mtso.edu](mailto:rwallace@mtso.edu)  
Content of THE HYMN  
Submission of articles  
Style sheets for writers

Materials appearing in THE HYMN may not be reproduced without written permission from the Executive Director. For permission to reproduce hymn texts and tunes copyrighted by The Hymn Society, write Hope Publishing Co., Carol Stream, IL 60188 or call (800) 323-1049.

Articles, columns, and book reviews in THE HYMN are available in their entirety through *ProQuest Religion* and *International Index to Music Periodicals*. Articles, columns, and book reviews are indexed in the *Religion Database* published by the American Theological Library Association (ATLA). Articles and columns are indexed and abstracted in *Religious and Theological Abstracts* and *RILM (Répertoire International de Littérature Musicale)*. Articles and columns are indexed in *Christian Periodical Index* and *Music Index*. Back issues up through 2008 may be found at *Hathi Trust Digital Library*.



# FROM THE CENTER DIRECTOR

---

I'd like to spend a little time talking about dreaming. One of the exciting things about starting a new position is that it comes with a healthy dose of dreaming. When a church or company hires a new employee, there is excitement around what that person and what that church/company is dreaming about doing through that new position. When I was in college, my first church music position came about when my professor called me and asked if I'd like to start a church music internship at his church. The congregation had never done anything like that before. We got to dream together about what that position would look like and what changes it would bring to the church and to each other. When I started work at Choristers Guild, they were dreaming about being completely autonomous, getting to control their own destiny as a company. They were asking questions like "how can this be done?" and "what will this mean for our future?" And when I started my current church position, the senior pastor was dreaming about the future of that church's worship music. He was asking about the possibilities of not only the choir, handbells, and soloists, but also about the congregation's song. How well can this congregation sing? How inspired can that singing be? What could that mean for their spiritual lives?

And then the work begins. Reality begins to settle in. And soon questions that started with a whimsical "what if..." begin to start with a befuddled "how could I possibly..." or "why in the world...". If our dreams are big enough, when we strive to achieve them we will surely run into barriers and roadblocks along the way. And isn't it all too easy, when we run into a roadblock or find that a door has been shut, to lose sight of the dream? After we have spent hours, days, weeks, and months on the details of our work, the dream can get lost. It can get forgotten or muddled. But that is where the power of community can be seen. Because when a dream is shared within community, it is never one person's job to keep the dream alive. When someone forgets the end goal or forgets why we started down the hard road to begin with, someone else in the community picks them up and reminds them.

I am coming up on my one-year anniversary of being hired as the Director of The Center for Congregational Song. The work of creating The Center is invigorating and sometimes intimidating. There are times when I am staring at a giant excel sheet, worrying about a budget line, or banging my head against a wall because the website editor has jammed and I lost all the updates I just worked on for an hour (save as you go, people). But then I get to have lunch with you, see a Facebook post about one of your success stories, talk on the phone with you about one of your struggles, read another brilliant article about congregational song by you, or sing yet another masterful hymn written by you. I remember the dream and remember the power of song. My soul smiles and then I get back to work.

And so, the dream of The Center for Congregational Song is alive and well because it is *our* dream. Your work and passion are what drive it forward and gives it life. In just over a year, we will celebrate the launch of The Center with a two-day event in Dallas, Texas. After that, there will be a series of one-day events across the United States and Canada that will raise awareness and excitement about The Center. I hope that you can be in Dallas to celebrate and spread the good news that The Hymn Society stands ready to encourage, promote, and enliven congregational singing now and into the future.

BRIAN HEHN

[brian@thehymnsociety.org](mailto:brian@thehymnsociety.org)



# RESEARCH DIRECTOR'S REPORT

LIM SWEE HONG

This year's Emerging Scholars Forum attracted several applicants. From these, the panel reviewers of this year, David Music (Baylor), Melissa Haupt (Princeton), and John Witvliet (Calvin), together with Robin Wallace, Editor of *THE HYMN*, shortlisted three candidates. These are:

Andrew-John Bethke from the University of South Africa. He proposed a paper entitled, "Senzenina, 'What Have We Done?': A Reinterpretation of One of South Africa's Struggle Songs for the Problems Facing a New Democracy." In his abstract he writes,

The South African struggle song "Senzenina" is deeply embedded within the psyche of the nation. Performances of the song can still move audiences and congregations to tears. While its origins can be traced to the vernacular hymn tradition promoted by western Christian missionaries, it was given a new, political yet spiritual, text during the 1950s and 60s. Its deepest meanings lay just under the surface of the apparent literal meaning: a way of allowing black consciousness to emerge under the umbrella of a Christian hymn without arousing suspicion of the apartheid authorities.

In a contemporary bid to juxtapose the song's political meaning with severe irony in the wake of South Africa's xenophobic attacks in 2015, a local hymn writer, John Gardner, was asked to write an insightful hymn to challenge the prevailing suspicion of foreign nationals. He did this by retaining the original tune (in its localised form) and the words of the first verse (as a chorus) while adding three stanzas of new words. The result leaves any thinking Christian in South Africa completely stunned.

The plea "senzenina" (what have we done?), now directed from the voice of the foreigners, echoes out. This paper proposes to trace the general history of the tune, now so integrally linked with the struggle song words, placing it in context within South Africa. Secondly, it will examine the words of the struggle song. Finally, I will analyse the theological content of Gardner's new words as they dialogue with the struggle words and the tune, creating a new layer of meaning in contemporary South Africa. In essence, the paper will examine the changing identity of a western hymn tune, localised musically and reinterpreted textually for new and difficult realities far removed from those of the original authors.<sup>1</sup>

Marissa Glynias of Yale University offered to the conference her research undertaking, "Origins and Recontextualization in Global Song Transmission." Her abstract observed,

The use of non-Western musical forms within mainline Protestantism and ecumenical spaces has proliferated throughout the United States in the last fifty years. Singing these "global songs" recognizes the diversity and expansiveness of the global Christian body by giving voice to those who have traditionally been unrepresented or unheard in Western church contexts. Global song leaders emphasize the importance of highlighting a song's original context when introducing it into worship, in an attempt to ethically and respectfully present its local cultural meaning.

While a song's origin is thus crucial for its successful implementation, I assert that the mechanisms of transmission that enable the singing of global songs in the first place have the potential to obstruct access to their origins. I focus on three methods of global song transmission: materials (hymnals), people (conferences and workshops), and the Internet (YouTube and hymnal/organizational websites), suggesting that a song's original context can be lost due to the layers of meanings and influences added at each level of the transmission process.

However, I argue that global song leaders manage this lack of seemingly crucial information by prioritizing the treatment of global songs as representations of local spirituality, rather than labeling them as "Other." This spiritual parity afforded to non-Western and Western music allows global song leaders to recognize the spiritual and liturgical value inherent in musical forms regardless of origin and to, in Jorge Lockward's words, "treat the Other as a Thou."<sup>2</sup> In so doing, global song practitioners embrace a progressive view of the potential fruitfulness of interactions between religion and globalization.<sup>3</sup>

<sup>1</sup>Andrew-John Bethke, abstract submitted to The Hymn Society in the U.S. and Canada as part of the adjudication process for the 2016 Emerging Scholars Forum.

<sup>2</sup>Glynias conversation with Jorge Lockward, Dec. 18, 2015.

<sup>3</sup>Marissa Glynias, abstract submitted to The Hymn Society in the U.S. and Canada as part of the adjudication process for the 2016 Emerging



Nathan Myrick of Baylor University fielded his current scholarly work on the “Compound Ritual Entrainment: Entrainment, Enculturation, and the Emotional Efficacy of Congregational Song.” His abstract noted,

The power of congregational song to unify (or divide) people along various lines is well documented. Yet, how this process of uniting or dividing is accomplished has proven necessarily difficult to document. This paper examines the complex and polyvalent factors that contribute to the meaningfulness of congregational music making, seeking to offer a synthetic, conceptual framework with which to engage this often murky milieu.

Employing interdisciplinary research techniques drawn from sociology, ritual studies, and ethnomusicology, I construct a triadic conceptual framework with which to understand the profoundly formative power of regular participation in the ritual of congregational singing. Combining semiotic/performative language analysis from Turino and Ingalls; musical entrainment theory drawing on Clayton, Will, and Turow; and relational power dynamic/interaction ritual theory from Collins and Kemper; I suggest that the emotional efficacy of congregational singing is constructed and configured via the process of “compound ritual entrainment.”

The conceptual formula of compound ritual entrainment is informed and consequently grounded in ethnographic inquiry at the National Worship Leader Conference held in Dallas, Texas, from September 30 to October 2, 2015. There I observed entrainment occurring in congregational bodies when engaged in musical worship, and interviews conducted with participants of entraining activities revealed the depth to which those activities informed the emotional posture of the singers as well as their perceived communal and individual identities.<sup>4</sup>

Indeed from the above, you can see that the Emerging Scholars Forum is fulfilling its role of being an avenue for emerging scholars to present their scholarly research in the field of congregational song. In the forthcoming issues of our journal, *THE HYMN*, I am hopeful that you will get a taste of reading their research in greater detail.

Better yet, start making plans to join us at the conference in California, find time to greet the select group of emerging scholars, and see their presentation live!

Have a good summer.

Peace,

LIM SWEE HONG (林瑞峰)

Emmanuel College of Victoria University in the University of Toronto  
Canada

Director of Research, The Hymn Society of the U.S. and Canada

[sweehong.lim@utoronto.ca](mailto:sweehong.lim@utoronto.ca)

.....  
Scholars Forum.

<sup>4</sup>Nathan Myrick, abstract submitted to The Hymn Society in the U.S. and Canada as part of the adjudication process for the 2016 Emerging Scholars Forum.



# NEWS

## *Call for Sectional Proposals for 2017*

The Hymn Society is accepting proposals for the 2017 Annual Conference to be held in Waterloo, Ontario, Canada, July 16-20. The main focus of the conference is “500 Years since The Reformation.” The secondary focus is “150 Years since Canada’s Confederation.”

The submission deadline is October 1, 2016, and forms for submission are on The Hymn Society website, [thehymnsociety.org](http://thehymnsociety.org). Be prepared to enter a title, description, primary leader’s name and contact information, and if you will need a keyboard and/or projection equipment. Other information that will be useful includes secondary leader’s name and contact information, biographical statements of the leaders, rehearsal time, handouts, and bookstore requests.

Anyone is welcome to submit a proposal, however submissions that support and uphold the mission of The Hymn Society and that address the 2017 conference focus will be given priority. Priority will also be given to submissions by members of The Hymn Society and/or the Association for Reformed and Liturgical Worship (AR&LW), who is co-hosting our conference in 2017. Accepted proposals will be notified in November of 2016 and will be offered partial support to attend the conference.



## NOW THANK WE ALL OUR GOD

Celebrating Congregational Song  
Since The Reformation

*Please send NEWS & LETTERS to Robin Knowles Wallace*  
3081 Columbus Pike, Delaware, OH 43015  
[rwallace@mtso.edu](mailto:rwallace@mtso.edu)



# The History and Present Situation of Japanese Hymns

BY SAYA OJIRI

## Introduction

Often when we travel abroad we become aware of how much of our views of others are shaped by our imagination and perception. The same can be said about our assumption of Japanese social and cultural life if we have never had any personal contact with this group of people. Drawing from our exposure to popular culture and media, we are likely to imagine that they frequently eat *sushi*, enjoy watching *anime*, and reading *manga*. While a small number of people might have this life style, it is not the normative way of life for most Japanese.

Indeed, misconceptions of different cultures is also prevalent in the world of church music. When visiting local churches in Japan, overseas visitors have an unspoken expectation that they will sing the hymn “Here, O Lord, your servants gather” since they consider it one of the most well-known Japanese hymns. Yet, many Japanese Christians, including myself, have rarely heard and sung that particular hymn in our worship services and almost no Japanese hymnals include it. Others perceive that Japanese hymns sound like “Sakura” (the folk song about cherry blossom) or are rendered in the tradition of *Gagaku* (Japanese traditional court music), accompanied by traditional instruments such as the *Koto* or *Shamisen*. Truly, this perceived traditional Japanese soundscape is far removed from our worship experience as Japanese Christians.

In light of the difference between perception and reality, I hope to shed light on our congregational heartsongs so that readers can appreciate the uniqueness of Japanese hymnody as the embodiment of twenty-first century Japanese Christianity. This essay will examine the history of Christianity in Japan and how our hymnody has developed.

## History of Christianity in Japan

It is common Japanese knowledge that St. Francis Xavier, a Portuguese Roman Catholic priest from the Society of Jesus, first introduced Christianity to Japan in 1549. He and his party arrived at Kagoshima Prefecture, located on the southwest part of the southern island Kyushu. Upon landing, he began his missionary endeavors by seeking to meet some powerful feudal lords

(*Daimyo*) to get permission to teach Christianity in their lands. Some *Daimyo* and political leaders welcomed him and assisted his Christian work because of their interest in conducting international trade with Portugal. Following the arrival of St. Xavier, the Society of Jesus continued sending other Catholic missionaries to Japan. Through their efforts, several powerful feudal lords were baptized as well as more than five hundred members of their communities.

However, these missionary activities gave rise to complicated issues. During the administration of Hideyoshi Toyotomi (1536-1598), several conflicts between Christians and Buddhists occurred. Several thousands of miles away, the power struggle between Spain and Portugal for the right to conduct missionary activities and colonize lands had spilled over to Asia. Earlier, the Treaty of Tordesilla (1494) divided newly discovered lands outside Europe into two spheres of influence for trade, proselytization, and colonization. Sadly, Japan became a battleground in the power struggle between the two European Catholic countries. Further complications arose when other European countries not bound by the treaty also sought to trade with Japan. The Dutch and the English came in the early seventeenth century. To strengthen their trading opportunities, the European Protestant countries attempted to undermine the Catholic work in Japan.

Inevitably, Christianity was suppressed under Hideyoshi. In 1597, he ordered twenty-six Christians to be executed by crucifixion. This was the first public persecution of Christians. After the death of Hideyoshi, the Tokugawa Shogunate decided to ban Christianity in 1612. Beginning in this period, many Christians were executed or forced to commit suicide. Despite the severe persecution of Christianity, some believers continued to worship God secretly in private home gatherings. These persons were called *Kakure Kirishitan* (which means “hidden Christians”). They pretended to be Buddhists but retained their faith as Christians.

The Meiji Restoration of 1868 brought about modernization, industrialization, and westernization in Japan. By 1873, the government abolished the ban on Christianity. As a result, Western Christian missionaries started to establish churches and Christian schools all over Japan. Numerous educated and upper-class Japanese were interested in Christian doctrine as they saw it as the center



of Western ideology. At the same time, the late nineteenth century saw the Japanese government asserting Japanese nationalistic ideology in order to create a stronger country that could catch up with the West. This led to a trend where Japanese citizens began to adore and obey the emperor as though he were a god. During World War II, the Japanese government forced all citizens to worship the emperor to cultivate their sense of nationalism. Christians who refused to participate in the acts of the imperial cult were imprisoned, tortured, and martyred. Unfortunately, in the mid-twentieth century, Christianity was in an unfavorable position because it was deemed the enemy's religion. After the war, this situation changed. In 1946, freedom of religion was officially incorporated into the Constitution of Japan. Since then, Christians have been able to freely worship and missionaries could proselytize in Japan. Nevertheless, Christianity remains a minority faith tradition adhered to by approximately only one percent of the population.

## History of Protestant Hymns

A significant catalyst of the Meiji Restoration was the arrival of United States' naval ships in 1853. On July 8, four ships from the United States commanded by Commodore Matthew Calbraith Perry reached Uraga, Yokohama. Their visit was to secure access to Japanese ports for Western countries. Two days after the arrival of the ships, the first Protestant worship service in Japan was held onboard one of the U.S. ships. This Sunday event was led by an Anglican priest. In the service, "Before Jehovah's awful throne" set to the tune OLD HUNDREDTH and accompanied by a military band, came to be the first Protestant hymn sung in Japan.<sup>1</sup> In 1859, the international ports opened and numerous missionaries and foreigners came to Japan. Some of these missionaries even held their Sunday services in Buddhist temples.<sup>2</sup> By 1872, the first Japanese Protestant church was established in Yokohama. In the same year Baptist missionary Jonathan Goble translated Protestant hymns into Japanese. "Jesus loves me" and "There is a happy land" by Andrew Young set to an American folk melody are the earliest translated hymns in Japan.<sup>3</sup>

Since that period, Western missionaries and Japanese Christians have undertaken translations of Western hymns so that they can be sung in worship services. In the nineteenth century, some Japanese writers began to write original hymn texts.<sup>4</sup> However in terms of music, there were hardly any new tunes; neither was there any attempt to use existing folk tunes as hymn tunes. From my perspective, this absence of new tunes and the failure

to swiftly adapt existing folk tunes are influenced by prevailing circumstances.

First, Christianity was only imported from the West and expressly cultivated by Western missionaries, not homegrown in Japan. *In situ* social and cultural conditions were unfavorable for organic development of worship expressions. Essentially, nascent Japanese Christians followed what the missionaries taught them without question.

Second, the prevailing nineteenth-century Western Christian philosophical thought that asserted the primacy of Western music-making as the appropriate manner to worship God was likely to govern the mindset of the missionaries. It would be highly unusual for missionaries and equally confusing for the locals if local expressions were cultivated. In addition, some traditional Japanese music is closely intertwined with local faith practices of Shinto and Buddhism. As such, an adaptive syncretistic approach would surely be viewed with suspicion and give rise to resistance at many levels.

Third, the cultivation of Christianity in the late nineteenth century coincided with the prevailing social, cultural, and political interest in Westernization and modernization in Japan. In all likelihood, this fascination with Western civilization spilled over to local sentiment. As a result, even without much coercion, some locals would readily embrace Western expression in order to feel distinctive and superior.

Furthermore, Western Christian hymnody with its four-part harmonic structure is entirely different from traditional religious music of Shinto and Buddhism. The local faith traditions make use of the Japanese pentatonic (five-tone) tuning system.<sup>5</sup> Thus, the Western hymns must have been fresh to local ears as a new type of religious music. Surely, these hymns enabled Japanese Christians to be different and distinct in their worship practice from adherents of local religions.

## Hymns in Japan Today

As I have described above, translated Western hymnody is the dominant genre for Christian worship in Japan because of our national history and the role of Christianity in our homeland. However, since the late twentieth century, Japanese Christians have become increasingly aware of the importance of creating local hymns. One of the most serious issues was the outdated Japanese translations of texts. Translations made in the nineteenth century are no longer understandable by our present congregations. This is because Japanese language has evolved. Some of the old words are hard to comprehend by our people in the post-twentieth century era. At the same time, the present language form uses more syllables compared to the old form to convey the same meaning. As such, it is not merely the updating of character script as in the Chinese language but rather a complete overhaul of

<sup>1</sup>Shunichi Teshirogi, *Nihon Protestant Sanbika Seika Shi Jiten-Meiji Hen/The Encyclopedia of Japanese Protestant Hymns: The Meiji Volume* (Kamakura, Japan: Minato no Hito, 2008), 44.

<sup>2</sup>Ibid., 46.

<sup>3</sup>Ibid., 48-51.

<sup>4</sup>Yasuhiko Yokosaka, "Japanese Hymnody" in *Canterbury Dictionary of Hymnology* online.

<sup>5</sup>Loh I-to, *Hymnal Companion to Sound the Bamboo: Asian Hymns in Their Cultural and Liturgical Contexts* (Chicago: GIA, 2011), 83.



the language system. At the same time, additional musical notes would be needed to meet the syllabic requirement of contemporary Japanese language to convey the same thought.

In addition, there are significant theological issues with translated Western hymns. From the onset, English texts were not fully translated into Japanese due to the number of syllables needed in the different languages to convey the same idea. Therefore, the theology of these songs tends to be shallow compared to the original text. An example of this would be the Japanese translation of “Jesus loves me” by Anna Bartlett Warner (1827–1915) in 1860 as matched to the tune, CHINA, by William Bradbury (1816–1868). See Figure 1.

English text	Japanese text
Jesus loves me—this I know,	Lord loves me
For the Bible tells me so;	As Lord is strong;
Little ones to Him belong—	Even if I am weak,
They are weak, but He is strong.	There is no fear.
Yes, Jesus loves me! (3 times)	My Lord Jesus (3 times)
The Bible tells me so.	Loves me

Figure 1. Japanese text of “Jesus loves me” (Translation by Saya Ojiri)<sup>6</sup>

As can be seen above, the Japanese text version does not contain the idea about the authority of the Bible that is the core of the original text. Instead, the theological thought is focused on the love of Jesus. It is our reality that many early Western congregational songs translated into Japanese are affected in this manner. More often than not, the original theological thought in Western hymns is distorted or eliminated in the translation process in order to have a lyrical text that meets the constraint of a previously matched Western tune.

In addressing this serious problem, Japanese churches had to produce new hymns. Without a doubt, intonation and accent of the language strongly influence the shape of the melody. Hence Japanese Christian composers, such as Ryuta Suzuki (1959–2015), Hina Sakamoto (b. 1968), Michi Miyazaki (b. 1968) set about to compose new tunes that embody the new Japanese original texts.

Today, various denominational hymnals have included original Japanese hymns. For example, *The Hymnal 21* (United Church in Christ of Japan, 1997) features more than 60 Japanese poets and composers whose original songs are included in its corpus.<sup>7</sup> Likewise in the 2006 hymnal of the Anglican Church of Japan, Japanese poets wrote approximately 14 percent of the total texts, while 30 Japanese composers contributed 46 original hymn tunes.<sup>8</sup> The Japan Evangelical Association for

<sup>6</sup>The Japanese translation of “Jesus loves me” was revised several times in our history. Here, I use the Japanese translation which we are singing today.

<sup>7</sup>Yokosaka.

<sup>8</sup>Scott Shaw, “A brief history of Christian hymns, with an emphasis

Congregational Singing (JEACS), established by several cooperating Japanese Evangelical denominations in 2005, produced their hymnal in 2012. This work featured the largest number of local talents to date: 42 Japanese poets and 36 Japanese composers. This purposeful departure from relying on translated hymnody clearly demonstrates awareness and the deliberate effort of Japanese churches to nurture worship through suitably contextualized congregational songs.

In that line of thought, we can observe two different types of Japanese hymnody—the Western-based Japanese genre and a hybrid Japanese genre.

### 1) Western-based Japanese hymns

In the well regarded Asian hymnal, *Sound the Bamboo: CCA Hymnal 2000*, edited by Ito-Loh, there are 20 hymns from Japan.<sup>9</sup> Among these hymns, only two are widely sung by the various denominations in Japan. One of them is “Shu no shokutaku okakomi/Gathering round the table of Christ Jesus.” Catholic composer Tsugutoshi Aragaki (b. 1938) created both words and tune for this hymn.<sup>10</sup> As the hymn title suggests, this congregational song is often used during Communion since the first verse describes the act of sharing the bread and cup at the table of Christ. The joyful song style including a refrain is loved by many across denominational lines.

The other hymn is “Gariraya no kaze kaolu oka de/ In old Galilee when sweet breezes blew.”<sup>11</sup> The words were written by Nobuo Befu (b. 1913), and music was composed by Shoko Maita (b. 1935). In each verse, the person is asking Jesus to let him or her hear the words of Jesus which were spoken to the crowd during his earthly ministry. Given its clear text and simple melody, it is easily mastered by a congregation, widely used by various denominations, and well received by all generations. This hymn is also included in *Voices United* (United Church of Canada, 1996, #354).

When listening to the music of these two hymns, one might feel that these Japanese hymns do not sound “Asian.” Indeed, Loh I-to noted that many Japanese hymn tunes are composed in Western style.<sup>12</sup> Both of these hymns were composed in the late twentieth century, in 1983 and 1975, respectively. Coincidentally, this was the period when various denominations in Japan resolved to incorporate original hymns for their congregational song repertoire. One could speculate that this initial effort drew on existing hymnody as template and reference. As a result, many of the local hymns created during this period sounded Western. According to Lim Swee Hong, this

.....  
on the 2006 Hymnal of the Nippon Sei Ko Kai (Anglican Church in Japan),” 17–18, in <http://www.scottshaw.org/wp-content/uploads/Articles%20and%20related/Brief%20History%20of%20Christian%20Hymns%20-%20202.pdf>, accessed December 15, 2015.

<sup>9</sup>Loh I-to, ed., *Sound the Bamboo: CCA Hymnal 2000* (Tainan, Taiwan: Taiwan Presbyterian Church Press, 2000).

<sup>10</sup>*Sound the Bamboo* #83.

<sup>11</sup>*Sound the Bamboo* #195.

<sup>12</sup>Loh, *Hymnal Companion*, 100.



contextual tendency is quite prevalent all over Asia. Lim categorized these tunes as Western-based local song.<sup>13</sup> From his research, we know that this genre continues to play a significant role in the development of locally crafted congregational song. Admittedly, Japanese church music scholars do not view Western-based local songs positively. Nevertheless, these local songs, despite their Western nuances, are significant for the Japanese church. In fact, Western-based local songs are well received by Japanese congregations compared to expressions drawn from Japanese folk or traditional court music. This is because Japanese Christians feel secure when new songs are similar in style to those they have already embraced as their heartsongs. In my view, the Western-based local song form is a suitable form to promote new songs in the Japanese church. They do so with great ease and minimal stress for the congregation.

On the other hand, it is also true that the Japanese church should not just keep creating only Western-based local hymns. In the twenty-first century, the world has become much more globalized; it has become relatively easy to gain access to different culturally distinctive expressions. At the same time, minority groups bear witness to the erosion and loss of their distinct cultural heritage and identity when buffeted by popular culture and globalization that typically champion Western popular ideals.

Therefore, Japanese Christians need to be aware that congregational song has a non-musical function of embodying their identities. How then might this awareness be strengthened and encouraged? Foremost, what is helpful is that writing a congregational song involves both text and music. As such, it is possible to inscribe our identity through the text, the music, or the amalgamation of both elements. Here I offer a couple of examples for our consideration.

First, when the musical style remains Western-based, the text can be used to address identity formation issues by reflecting on our socio-cultural issues or positing our historical background. For instance, the hymnal of Anglican Church of Japan includes four hymns that address our historical context. Three of them refer to our wartime experience in Hiroshima, Nagasaki, and Okinawa, and the other one refers to the issue of martyrs in our Japanese history. These songs are highly valuable for Japanese Christians as they sustain and express our identity.

In addition, following the earthquake and tsunami in the Tohoku area of Japan in 2011, a British Methodist pastor Andrew Pratt (b. 1948) wrote a hymn text about the disaster of Japan. This initiative provided the impetus for Nozomi Kato (b. 1948), an Anglican hymn writer, to create a heartfelt paraphrase in Japanese and set it to the tune, THAXTED. This hymn was first sung in Kato's home parish and subsequently introduced to the wider Christian community through church music workshops

sponsored by the Anglican Church in Japan. These songs are important as they express the meaning of the cross of Christ within the Japanese context. An Anglican hymn writer and priest Hikari Miyazaki (b. 1965) states that these local hymns should not only remind us of historical events, but should also offer a sense of solidarity for those who sing, and give us hope for our future through their text and music.<sup>14</sup>

Second, the music of local songs can also convey our identity. While other Asian cultures have successfully used local songs to root Christianity, indigenous Japanese music is not the most effective avenue for Christian identity formation, especially with its close association to other local faith traditions. In the case of Japan, traditional music, including our traditional court music *Gagaku*, is generally inaccessible to the general public. This is because people hardly listen to this music and it does not permeate our society's soundscape. Its close association to rituals related to the monarchy and Shinto makes it difficult to appropriate for use by the church. Similarly, some traditional folk songs like "Sakura" are too famous, so it is almost impossible to remove the associated image of the original textual content from our minds. While recent Japanese hymnals contain numerous folk tunes from all over the world, they do not include any Japanese folk tunes. This tendency clearly shows that it is still difficult for our churches to welcome our own traditional folk melodies for Christian worship service use in Japan. So how might the Japanese identity be expressed through music in the present context?

## 2) Hybrid Japanese Hymns

In my view, Japanese identity can be expressed best in newly composed tunes that blend both traditional and contemporary musical styles. This would be the hybrid Japanese hymn form. Such an approach is already familiar to our country. Instead of directly using the existing traditional folk melodies as hymn tunes, composers need to create new melodies that embody the Japanese style of folk melody and fuse it with Western compositional techniques. For instance, the Japanese populace is largely familiar with pentatonic-scales as traditional folk songs and children's songs are widely taught in our school system. Thus, the gapped melody based on pentatonic scales is ubiquitous and readily embraced. Equally significant in our context is our people's receptivity to Japanese popular music. This is a genre that is heavily reliant on Western harmonization and chord progression schemes. It is this convergence of pentatonic melodies with Western harmonic treatments that will be accepted with minimal hesitation by multiple generations of Japanese. This sense of identity can be further reinforced with the purposeful use of traditional instruments and other music-making techniques when the song is rendered.

<sup>13</sup>Lim Swee Hong, "Raising the Bamboo Curtain: A Visit with Asian Congregational Song," *THE HYMN* 63:3 (Summer 2012), 11.

<sup>14</sup>Hikari Miyazaki, *Seikokai no Seika/Hymns of Anglican Church* (Tokyo: Seikokai Shuppan, 2008), 136.



The Japanese blessing hymn “Kirisuto no heiwa ga/May the peace of Christ” composed by the Japanese Catholic priest Izumi Shiota (b. 1951) is an example of this hybrid form.<sup>15</sup> The melody line is based on a pentatonic scale and supported by Western harmonization. When I first sang this hymn, I felt nostalgic with a sense of belonging and not marginalized. This is because the old-style melody and matching Western chords are well conceived.

In addition, there are several hymns in the Japanese Anglican hymnal that can be recognized as hybrid hymns. The first example is the hymn “Omoni seou hito ni.”

Figure 2

O-mo - ni se - o - u hi - to ni ya - su - la - gi a - ta - e - lu Shu - yo. A - na - ta wa ya - mi ni hi - ka - li o ha - na - chi so - no ni o to mo ni ni - na - wa - le - lu.

**Omoni seou hito ni** **OMONI**  
 Mary Shigeiko Yamano (1942-)  
 Peter Michi Miyazaki (1968-)  
 Words and Music © Nippon Sei Ko Kai  
 (Anglican Church of Japan). All rights reserved.

This text of four stanzas was written by Anglican priest Shigeiko Yamano and matched with music composed by Anglican composer Michi Miyazaki. The latter’s composition technique is quite interesting. For this tune, he forms a gapped melody using a pentatonic scale and uses chords that are frequently found in contemporary Japanese popular music. This hymn is widely sung among Anglican churches in Japan.

The second example is the hymn “Watashiwa nalitai.”

Figure 3

Wa - ta - shi wa na - li - ta - i Ki - li - su - to o i - ki - lu hi - to ni. Wa - ta - shi wa na - li - ta - i Ki - li - su - to o i - ki - lu hi - to

**Watashiwa nalitai** **KOKURYO**  
 Shintaro David Ichihara (1964-)  
 Arr. John Ryuta Suzuki (1959-2015)  
 Words and Music © Nippon Sei Ko Kai  
 (Anglican Church of Japan). All rights reserved.

<sup>15</sup>Let the Asian Church Rejoice #134 (Singapore: Methodist School of Music, 2015).

This prayer song, translated “I want to abide in Christ,” was written and composed by Anglican priest Shintaro Ichihara. With the exception of the E in the fifth full measure, this tune is predominantly pentatonic in character. Its hybrid nature is brought to the fore through the arrangement of Ryuta Suzuki, a well-regarded Japanese keyboardist, composer, and arranger.

The third example is the hymn “Okinawa no iso ni.”

Figure 4

O - ki - na - wa no i so ni ju - ji - ka o ta - te - te to - mo ni sa - sa -  
 - e i - no - lu to - ki u - mi ka la no ka - ze wa  
 Wa - ta - shi ni ka - ta - lu o - o - ku no i - no - chi ga  
 u - shi - na wa - le - ta chi. Nu - chi - du ta - ka - la  
 chi - i - sa - na i - no - chi i - no - chi ko so ta - ka - la yu -  
 - ta - kana yu - ta - kana i - no - chi

**Okinawa no iso ni** **NUCHIDU TAKARA**  
 Mary Shigeiko Yamano (1942-)  
 Abraham Gabriel K. Shimoji (1961-)  
 Words and Music © Nippon Sei Ko Kai  
 (Anglican Church of Japan). All rights reserved.

The text was written by Shigeiko Yamano out of her experience of a pilgrimage to Okinawa, Japan. This three-stanza text depicts the trauma and suffering during World War II by residents in Okinawa. The text is set to a unique tune by Okinawan Anglican composer Kaoru Shimoji. The tune is based on the traditional Okinawan (*Ryukyū*) mode of “1-2-3-4-5-7” (do, re, mi, fa, sol, ti).<sup>16</sup> The hybrid character emerges in the Western harmonization treatment in the keyboard accompaniment.

The last example is a children’s hymn “On a sunny day” created by the author.

<sup>16</sup>Okinawan (*Ryukyū*) mode is generally known as a pentatonic scale of “1-3-4-5-7” (do, mi, fa, sol, ti). However, “2” (re) is occasionally used in the traditional Okinawan folk tunes.



Figure 5

**On a Sunny Day**

Unison  
♩ = 180 Am

1. On a sun - ny day are you smil - ing  
2. On a rain - y day are you cry - ing  
3. On a wind - y day are you danc - ing

as we feel your ra - diant love? Cheer our path and  
as you share our deep - est grief? Wash a - way our  
live - ly with the poor and rich? Gra - cious move - ments

ev - ery foot - step by your glo - rious light, O God.  
pain and sad - ness by your gen - tle tears, O Christ.  
call the Spir - it. Let our faith ex - plode with joy!

WORDS and MUSIC: Saya Ojiri, Japan WARABE 9.7.8.7  
Words & Music © 2015 Hope Publishing Company.  
All rights reserved.

To express Japanese identity, the melody is stylistically adapted from the *Warabe Uta*, a corpus of Japanese traditional children's songs. Here the rhythmical gapped melody forms a simple ABAC structure that embodies the essence of a Japanese traditional folksong.

## Conclusion

It is obvious that the Japanese church has started to find her way of expressing the Christian faith through local hymns. Without a doubt, words that speak in our cultural context and address our realities move us much more than translated vocabulary from past eras that is no longer understood. Likewise, tunes that are creatively composed to embody the local language sound more natural to our ears than juxtaposed local folk or Western-originated tunes. Ideally, hymns ought to be the heartsongs of the faith community, an avenue for the people to experience God, and a means of their worship life. For this to become a reality in Japan, we need texts and music that address our current social issues and cultural situation in Japan in the light of God's salvific purpose for the faith community.

In addition, Japanese hymn writers and composers need to keep their focus on non-Christians in the creative process. Given that almost 99 percent of the Japanese population are not Christians, future congregational songs may need to have an outreach function as well. Thus, it is important to create new Japanese hymns that are not marginalizing but speak hospitably to all people, particularly those who have not yet stepped into the church. With this in mind, cliché vocabulary that presumes prior Christian knowledge and/or complicated melodies with extreme vocal ranges need to be avoided. Helpful are songs that are easily mastered, singable tunes that are matched with thoughtful theological messages. These are what is needed for faith-formation efforts in our Japanese context.

Finally, it would be erroneous for us to be seeking "Japanese-like" music-making in our attempt to stand in solidarity with the churches in Japan. This is because such a stance fails to recognize grass-roots church music practices or to understand the cultural context of the faith community. This fixation on the exotic, based on ill-conceived assumptions and assertions, can also contribute to the weakening of the faith community's resolve to nurture its identity in the wider non-Christian environment. Here it is crucial to know that while Japan is largely homogenous in its ethnicity, it is not a monocultural society. Ancient tradition symbiotically coexists with Western modern culture. East Asian philosophical simplicity integrates with globalization and its complexity. Obviously, current Japanese culture is Asia-based and Western-oriented, and our musical soundscape is mostly Western with some local nuances as discussed earlier. When a non-Japanese listens to a tune and senses its "very oriental" character, this can also be said for the Japanese listening to it. They would also find the work "very oriental" and therefore far from their comfort zone.

In conclusion, the future is bright for Japanese hymnody as we see current Japanese hymnwriters working hard to craft songs that resonate and enable the local faith community to nurture its identity through the worship act of singing. Perhaps in time this can be seen as the vanguard of hybrid hymnody in the twenty-first century. 🍀

Saya Ojiri is a Master of Sacred Music student at Emmanuel College, University of Toronto.



# Penina Moïse: American Poet and Hymnwriter



BY MAX STERN

## Introduction

**P**enina Moïse (1797-1880) was a pioneer in the creation of the American Jewish Reform Synagogue hymn.<sup>1</sup> Her texts were styled after celebrated eighteenth-century poets (e.g., Alexander Pope and Joseph Addison) and modeled upon Protestant hymns. Their content reflects the aspirations of a generation of Jews who were born in the United States after the American Revolution and were inspired to revitalize their faith in the spirit of the Second Great Awakening.<sup>2</sup> Moïse selected and contributed 60 of the 74 hymns in a hymnal written for use in her congregation, Beth Elohim, in Charleston, South Carolina, in 1842. It was the first such American Jewish Reform hymnal to appear in English. By the time the second of four editions was published and enlarged in 1856, it contained 190 hymns by Penina Moïse.<sup>3</sup> Joyous in temperament, unostentatious in life, Moïse's literary stature did not go unnoticed. When Isaac Mayer Wise (1819-1900), founder of Hebrew Union College, president of the Central Conference of American Rabbis, and so-called "father of American Reform Judaism," was seeking talent for his publication *The Israelite* in the 1850s, the only woman American Jewish poet he named was Penina Moïse.<sup>4</sup>

Moïse's hymns appear in the original *Union Hymnal* (Central Conference of American Rabbis, 1897), as well the Reform movement's 1932 *Union Hymnal*, which contains thirteen of her hymns; they continued to appear

.....  
<sup>1</sup>This article is expanded from a paper presented at the Fourteenth World Congress of Jewish Studies. An earlier version of the paper was presented at the Society of Biblical Literature International Meeting in Singapore, June 29, 2005. See also Jay M. Eidelman, "Jewish Women's Archive" <http://jwa.org/encyclopedia/author/eidelman-jay> (April 23, 2012); Harriet L. Parmet, "Penina Moïse—Sweet Singer of Israel," *Midstream: A Bi-Monthly Jewish Review* 52:5 (Sept./Oct. 2006), 29-32; Anne Bagnall Yardley, "Penina Moïse," *The Canterbury Dictionary of Hymnology* online; Jeffrey S. Gurock, *Orthodoxy in Charleston: Brith Shalom Beth Israel & American Jewish History* (Charleston, SC: College of Charleston Library with Brith Shalom Beth Israel, 2004).

<sup>2</sup>Jonathan D. Sarna, "The Revolution in the American Synagogue" in *Creating American Jews*, ed. Karen S. Mittleman (Philadelphia: National Museum of American Jewish History, 1998), 10-23.

<sup>3</sup>Solomon Breibart, *Explorations in Charleston's Jewish History* (Charleston: The History Press, 2005), 44.

<sup>4</sup>Isaac M. Wise, "The World of My Book," trans. Albert H. Friedlander, *American Jewish Archives* 7 (1954), 126, as cited in Breibart, 39.

in the revised Third Edition, 1948. Today the whole genre of hymns has become almost obsolete in the Jewish Reform synagogue as styles have changed. Nowadays hymns have been replaced by Debby Friedman's folk-pop songs or melodies by Rabbi Shlomo Carlebach and others. Hymns such as Moïse's are rarely, if ever, heard or sung today in the synagogue.

## The Hymn in Jewish Practice

**C**ongregational song appears early in Hebrew worship in the context of Levitical psalmody as short and simple congregational infixes (congregational responses such as "for God's mercy endureth forever" or "amen" or "save us, we beseech thee, O Lord," a translation of *Hoshanna*) to the Hallel Psalms chanted at the Temple in Jerusalem on festivals and holidays. In the Middle Ages such popular poems as "Ein Keyloheyenu," "Adon Olam," "Yigdal," "Maoz Tzur," and others were sung frequently. A vast repertoire of Sabbath Zemiroth and *piyutim* (prayer poems interpolated into the rabbinic liturgy) in verse-refrain form continues to be sung in home and community to this day. The tunes are based on traditional prayer modes, as well as folk and popular songs, adapted and borrowed from the peoples and places among whom the Jews dwelt.

Sometimes tunes were adapted to pre-existing sacred texts. Sometimes a particularly attractive tune came first and new words were written for it. Yet, there are wordless *nigunim* (tunes) too, like the repertoire of Hassidic "bim-bom" or "chiribiribom." The rhapsodic Levitical element never vanished from Jewish singing, however. Jewish-Oriental sacred songs, for example, are often lilting, rhythmic, and dance-like in character. Rarely does one encounter in Jewish music the austere syllabic style of the church hymn before the emancipation in nineteenth-century Europe.

## The Jewish Reform Movement

**T**he Jewish Reform Movement sought to modernize Jewish liturgical practice. Prayers were shortened and simplified. Piyutim were abolished. German was introduced as a language of prayer and organs were also introduced into worship. Ancient prayer modes and cantorial melisma were augmented by harmony or replaced by major-minor tonality and congregational singing.



A hymnal on the Protestant model was introduced.<sup>5</sup> Music by Handel, Schubert, Beethoven, and Schumann was sung alongside traditional recitatives.

While Orthodox and Conservative prayer books and songbooks continue to designate various compositions as *hymns*,<sup>6</sup> current Reform Judaism seems to have so recoiled from the Protestant appearance of the *Union Hymnal* that it eschews the word *hymn* and insists on designating the Hebrew or English poems sung at the beginning and end of worship services and at academic convocations at the Hebrew Union College-Jewish Institute of Religion (the multi-campus seminary of Reform Judaism) as “opening song” and “closing song” respectively.

## Penina Moïse

Penina Moïse was born on April 23, 1797, to a large and wealthy family in Charleston. Her father, Abraham, was a successful Alsatian-born merchant. Her mother, Sarah, was the daughter of a wealthy family from the island of St. Eustace, where she met and married Abraham in 1779. They came to Charleston in 1791, fleeing a slave insurrection. Penina was the sixth of nine children and the youngest daughter. Her brothers, Cherie, Aaron, Hyam, and Benjamin, were born in the Caribbean. Her older sister Rachel and her younger brothers, Jacob, Abraham, and Isaac, were born in the United States. Penina left school at age twelve, after her father’s death, and served as the family nurse, caring for her mother and brother Isaac, an asthma sufferer. Always nearsighted, during the Civil War Penina’s eyesight deteriorated into blindness.

Moïse grew up in the presence of a diverse, vital, and well-integrated Jewish community, devoting herself to Jewish issues. For this woman of vivid imagination and remarkable memory, literature became a passion. She was encouraged in her poetry by her brother Jacob and sister Rachel, and her work appeared in both the Jewish and general press. Her 1833 collection of poems, *Fancy’s Sketch Book*, was the first by a Jewish American woman. Moïse also wrote columns for newspapers throughout the United States. Her poetry covered a variety of topics, including current events, politics, local life, Judaism, Jewish rights, and Jewish ritual reform.

Along with her literary endeavors, Moïse devoted her life to teaching. In 1845, she became the second superintendent of Congregation Beth Elohim’s Sunday school. The Civil War forced Moïse to leave Charleston for Sumter, South Carolina. Returning after the war in much-reduced circumstances, she supported herself by running an academy together with her widowed sister and her niece. Though self-conscious about her poverty, she accepted it with humor and grace.

<sup>5</sup>See A. Z. Idelsohn, *Jewish Liturgy and Its Development* (New York: Henry Holt, 1932; repr. New York: Schocken Books, 1960), 204-232.

<sup>6</sup>Cf., “Hymns and Anthems,” *Siddur Sim Shalom for Shabbat and Festivals* (New York: Rabbinical Assembly and United Synagogue of Conservative Judaism, 1998), 395-398.

Penina Moïse died on September 13, 1880, in Charleston. Her life is reminiscent of the life of Rebecca Gratz (1781-1869), another noble, well-to-do daughter of the American Revolution, whose charitable work in and around Philadelphia, whose devotion and dedication to the needy became legend. Penina sustained her deep spiritual commitment to Judaism throughout her life, albeit a Judaism transformed by Protestant aesthetics and American political thought. Her niece, who cared for her in her last days, wrote: “She looked with coldness on nothing that God had made; the flowers were dear to her as spirit messengers from the Great Bestower of beauty.”<sup>7</sup> Though her poetry did not maintain its popularity, her work attests to her great intellect and indomitable spirit.

## First Jewish American Woman Hymnwriter

Early influence and encouragement for Penina’s writing came from Isaac Harby (1788-1828), dramatist, teacher, editor, a founder of the Reformed Society of Israelites, a friend of Penina’s brother Abraham, and a leading Jewish intellectual in Charleston. In 1819, Harby wrote a prayerbook which is still in use. When the Reform spirit arrived in America soon afterwards, it followed the Hamburg model. But there were no Jewish organists or choir directors in America at the time. Orthodox-trained *hazanim* (like a cantor, a synagogue functionary who chants aloud the prayers for the congregation) relied on Christian organists and music directors to select music appropriate for the newly-written English texts of the Reformed Liturgy. However, the situation may have been different at Charleston as Kahal Kadosh Beth Elohim was the first Jewish congregation in America to install an organ in 1841 and employ it in divine service.

The Reform Society of Israelites, established in Charleston, South Carolina, in 1824, published its first prayer-book in the United States in 1830. Patterned after the Hamburg Prayerbook, “stress was laid on the immortality of the soul and on the ethical and universal character of Judaism,” a continuing feature in all subsequent Reform rituals. Hymns were sung at the beginning and end of the Reform service, as well as within, to highlight “pure doctrines of the ancestral religion.”<sup>8</sup>

Penina’s first published poem appeared in a Charleston newspaper in 1819. In the 1840s she was also head teacher in the local synagogue, Kehillat Kodesh Beth Elohim’s Sunday school. When K. K. Beth Elohim burned in a fire in 1838, the Charleston Jewish community rebuilt it. At the opening in 1841, the choir sang an original ode Moïse had written for the event.

In 1842 the Beth Elohim Congregation of Charleston published a collection of Moïse’s texts, *Hymns Written for the Use of Hebrew Congregations*, the first Jewish work

<sup>7</sup>Lee C. Harby, “Penina Moïse, Woman and Writer,” *American Jewish Year Book* 7 (1906), 21.

<sup>8</sup>Idelsohn, 277, in which he cites “The Reform Prayer Book” in *Journal of Jewish Philosophy and Lore* 1 (1919), 211.



of its kind published in English in the United States. This volume appeared in four editions between 1856 and 1867. Moïse herself penned 190 of the 210 hymns eventually included in this hymnal. A few of her hymns were republished in the several editions of the Reform Movement's *Union Hymnal*. An extensive listing of her 193 hymns, along with texts, topics, composers, and hymnals in which they appear many be found online at [Hymnary.org](http://Hymnary.org).

The music originally sung to Moïse's texts was composed by a variety of persons including Beth Elohim organist Charles Da Costa.<sup>9</sup> In this instance, Da Costa, the Spanish surnamed organist was, it appears, a member of the congregation and, like the congregation's founding families, a descendant of Jews who fled Spain in 1492. In general American and European congregations employed Gentile organists so as to get around the *halakhic* prohibition against a Jew playing a musical instrument on the Sabbath.<sup>10</sup>

The music provided for thirteen of Moïse's texts in the third edition of *Union Hymnal*<sup>11</sup> was taken from a variety of sources, both non-Jewish and Jewish, including compositions by the editor himself, who was a composer, choir director, and expert on the history of Jewish music. Long before the current interest in Penina and other Jewish synagogue women poets as an extension of a present-day interest in the forgotten history of women,<sup>12</sup> editors of Jewish songbooks beyond the confines of the Reform movement included hymns by Penina Moïse. For example, in *Songs of the American Jewish Experience* #42 is Moïse's "Pray when the morn unveileth"<sup>13</sup>; music is by Alois Kaiser (1840-1908), cantor of Baltimore's Ohev Shalom Congregation and editor of the first (1897) and second (1914) editions of the *Union Hymnal*. "God Supreme, to thee we pray," with verses by Penina Moïse and E. N. Calisch and music by Joseph Achron, was set long after Moïse's death.

### Three Hymns by Penina Moïse

We will now consider three hymns by Penina Moïse taken from the third edition of the *Union Hymnal* as paradigms: "Pray when the morn unveileth" to the music of F. Brandeis, who served as organist of a synagogue in

<sup>9</sup>One of the great mysteries currently being explored by this author, researcher Kim Harris, and Beth Elohim's official historian and biographer of Penina Moïse, Solomon Breibart, is the recovery of the original tunes that accompanied Penina Moïse's hymns when they were first sung at Kahal Kadosh Beth Elohim in 1841. See also Kim Harris, "Southern Voices: The History and Music of Kahal Kadosh Beth Elohim, Charleston, South Carolina" (M.S.M. thesis; Hebrew Union College-Jewish Institute of Religion School of Sacred Music, 2002).

<sup>10</sup>Code of Jewish Law (Shulehan Aruch, tractate Orah Hayyim), 338.

<sup>11</sup>Abraham Wolf Binder, ed. (Cincinnati, Ohio: Central Conference of American Rabbis, 1932).

<sup>12</sup>Cf. Mayer Gruber's unpublished paper, "Jewish Women's Voices: Written out of History."

<sup>13</sup>*Songs We Sing* #399, Neil Levin, ed. (Chicago: Board of Jewish Education, 1976).

New York City; "O God, all gracious" to the music of organist Ferdinand Dunkley (1896-1956) who served synagogues in Montgomery, Alabama, and New Orleans; and "One God! One Lord!" to the music of Gioachino Antonio Rossini (1792-1868), opera composer. In each the music is warm and serious, set syllabically in four-voiced tonal harmony, displaying none of the melisma commonly associated with Jewish prayer from East to West. Recordings by this author of all three hymns may be found on YouTube under "Penina Moïse."

The first of these, "Pray when the morn unveileth," is a paraphrase of the first of the two benedictions that precede the recitation of the Morning *Shema*.<sup>14</sup> Like the traditional Hebrew benediction, of which it is a paraphrase, Moïse's hymn is a paean to the wonders of nature. It is structured in four four-line quatrains (rhyme *abab*). The four-phrase tune has four independent phrases (ABCD) supplementing the layout of the text. The metrical structure (7.6.7.6) alternates a line of mixed meters (iambic, trochaic, spondee) with an iambic trimeter.

**8 Morning**

Penina Moïse      **Pray When the Morn Unveileth**      F. Brandeis

*mf*    *Moderato*

1. Pray when the morn un - veil - - eth, Her  
2. Far from thy bos - om fling - - ing Each  
3. Pray for the friend whose kind - - ness Ne'er  
4. A bles - sing for thy neigh - - bor Ask

glor - ies to thine eye; . . . . . Pray when the sun - light  
world - ly thought im - pure; . . . . . The praise of God be  
fail'd in word or deed; . . . . . The pray for the foe whose  
thou of God a - bove; . . . . . And on thy hal - lowed

fall - eth, And stars u - surp the sky.  
sing - ing, Mor - tal for - ev - er more.  
blind - ness Hath caus'd thy heart to bleed.  
la - bor Shall fall His smile of love.

<sup>14</sup>The first benediction begins "Blessed art thou O Lord our God, King of the universe, who formest light and creates darkness, who makest peace and creates all things, who in mercy givest light to the earth and to them that dwell thereon." The second benediction begins "With abounding love hast thou loved us, O Lord our God, and great and overflowing tenderness has thou shown us." *The Authorized Daily Prayer Book*, ed. J.H. Hertz (London: Soncino, 1976 [1941]).



Pray when the morn unveileth,  
Her glories to thine eye;  
Pray when the sunlight faileth,  
And stars usurp the sky.

Far from thy bosom flinging  
Each worldly thought impure,  
The praise of God be singing,  
Mortal forevermore.

Praise for the friend whose kindness  
Ne'er fail'd in word or deed;  
Pray for the foe whose blindness  
Hath caused thy heart to bleed.

A blessing for thy neighbor  
Ask thou of God above;  
And on thy hallowed labor,  
Shall fall his smile of love.

A second hymn by Penina Moïse "One God! One Lord!" summarizes the maxims of the *Shema*, the watchword of Jewish faith: "And thou shalt love the Lord thy God with all thine heart, and with all thy soul, and with all thy might." Moïse's three stanzas (rhyme *abab*) are sung to a harmonized tune (ABCD). The metric structure is Long Meter (8.8.8.8), iambic tetrameter throughout.

140

### Israel

One God! One Lord!

G. A. Rossini

Penina Moïse  
*mf Moderato*

1. One God! One Lord! One might - y King! In u - ni -  
2. Thee, Sover - eign of the u - ni - verse, Through a - ges,  
3. To Thee a - lone, when life re - cedes, The dy - ing

*mf*

ty ..... will Ju - dah sing; Trans - mit - ting e'er from  
'mid all climes di - verse, The Jew - ish child is  
Is - rael - ite still pleads; In One all - gra - cious

sire to son, The truth that God is on - ly One!  
taught to praise, To lisp Thy name, to walk Thy ways.  
God and Guide His fleet - ing spir - it doth con - fide.

One God! One Lord! One mighty King!  
In unity will Judah sing;  
Transmitting e'er from sire to son  
The truth that God is only one.

Thee, Sovereign of the universe,  
Through ages, 'mid all climes diverse;  
The Jewish child is taught to praise,  
To lisp Thy name, to walk Thy ways.

To Thee alone when life recedes,  
The dying Israelite still pleads.  
In one all gracious God and Guide,  
His fleeting spirit doth confide.

A third selection by Penina Moïse, "O God, all gracious," could have been written only in mid-nineteenth America, intoxicated with California gold-rush fever. The ethical message in her hymn is "I ask but for the precious ore contained in virtue's mine." It is structured in three four-line quatrains (rhyme *abab*) with a flowing four-part harmonized tune structured ABCD. Its Common Meter (8.6.8.6) alternates lines of iambic tetrameter and iambic trimeter.

### Aspiration

O God, All Gracious!

45

Penina Moïse st. 1, l. 1, 3. l. 3-4, alt.

Ferdinand Dunkley

*mf Andante*

1. O God, all gra - cious! In Thy gift  
2. I ask but for the pre - cious ore  
3. Let wis - dom of the heart, O Lord!

Though count - less bless - ings lie,  
Con - tained now and ev - er mine;  
Be -

My voice for one a - lone I lift,  
And for her wreath that will en - dure  
Naught else is life's sub - lime re - ward,

In pray'r to a - lone high.  
When di - dems de - cline.  
We love Thy law di - vine.

O God, all gracious! In thy gift  
Though countless blessings lie,  
My voice for one alone I lift,  
In pray'r to thee on high.

I ask but for the precious ore  
Contained in virtue's mine;  
And for her wreath that will endure  
When diadems decline.

Let wisdom of the heart, O Lord!  
Be now and ever mine;  
Naught else is life's sublime reward,  
We love Thy law divine.



This contribution of nineteenth- and twentieth-century American Judaism to the corpus of hymnody in American is unique. Common to all of these American Reform Jewish songs is the expression of biblical and rabbinic teachings, prayers, and supplications in a variety of musical settings. What is unusual is that, in addition to unison congregational singing accompanied on the organ, they were also sung by mixed choirs (men's and women's voices together).

Judging from the sacred tenor of piety emanating from the texts, it is clear that Penina Moïse was a woman full of religious fervor and devoted to the traditions of the Judaism which inspired her. The synagogue called forth many of her most beautiful poems. One admirer who knew Penina Moïse particularly well was the writer Lee C. Harby, the pen name of Leah Cohen Harby (1849-1918), granddaughter of Penina's life-long source of encouragement and inspiration, Isaac Harby. Lee writes,

These hymns of hers are the voices of her life – supplication, resignation, and praise, worship, aspiration, and rejoicing, the cry of the soul, the uplifting of the mind, faith, belief in God's mercy through all events and in every phase of mortal existence – every emotion and thought are there expressed. . . . There are lives which, departing, leave a fragrance behind, even as roses crushed and dead for years perfume the receptacle which was their tomb. Such a life was that of Penina Moïse, of Charleston, South Carolina, where her memory is cherished by all who knew her and by lovers of good literature and poetry.<sup>15</sup>




---

*Max Stern is a composer, performer, conductor, musicologist and educator, and a pioneer figure in Israel's musical life who has created a rich genre of biblical compositions blending East and West with contemporary idioms and genres. He is music critic for The Jerusalem Post, founding professor of music at Ariel University, and recently published the books Bible & Music and Psalms & Music (KTAV Publishers).*

.....  
<sup>15</sup>Harby, 17-31.

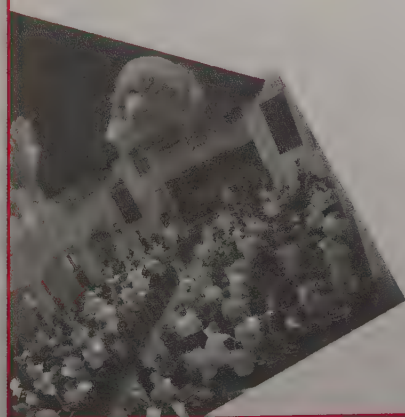
# The Hymn Society

in the United States and Canada



## Launch Event for The Center for Congregational Song

You won't want to miss this 2-day event as we  
celebrate the launch of this cutting-edge resource  
for church musicians and song leaders.



Save The Date:  
October 15-16, 2017  
Dallas, TX

For more information  
go to [www.thehymnsociety.org](http://www.thehymnsociety.org)



# Two Early American Women and Their Hymns: Elizabeth Ann Seton and Matilda Durham Hoy

BY CLARK KIMBERLING

Who was the first American-born woman to compose a published hymn tune? For many years, it seemed likely that Matilda Durham was first, for her *PROMISED LAND*, but a surprising recent discovery is that a tune named *JERUSALEM*, composed with text by Elizabeth Ann Seton, was published anonymously before 1820. This article describes the composers and the circumstances under which their tunes were composed and published in a time when hymnwriting and composing in the United States was a male world.

## Elizabeth: The years 1774 to 1812

Elizabeth Ann Bayley was born on August 28, 1774. Her father was Richard Bayley, a prominent New York physician. Her mother, Catherine Charlton Bayley, died when Elizabeth was not yet three years old.

At nineteen, Elizabeth married William Magee Seton, a twenty-five-year-old from a prominent New York family and an amateur violinist. Throughout the years of their married life, music brought a great deal of enjoyment to their family.<sup>1</sup> Elizabeth wrote of “the cheerfulness of the blazing fire, and the *feeling tones* of my sweet *Piano*”<sup>2</sup> and, elsewhere, “I play the piano all the Evening for them.”<sup>3</sup>

The Seton residence, at 27 Wall Street, was located near Trinity Episcopal Church, where Elizabeth’s father and maternal grandfather were both members. Elizabeth and William’s five children were all baptized at Trinity Church. She once wrote, “I went to sleep and dreamed I was in the middle Isle [aisle] of Trinity Church singing with all my Soul the hymns at our dear Sacrament.”<sup>4</sup>

In 1803, Elizabeth, her husband, and their oldest daughter Anna Maria sailed to Italy, hoping to alleviate her husband’s tuberculosis. However, William’s condition worsened, and he died in Pisa. Until Elizabeth’s return

<sup>1</sup>Elizabeth Bayley Seton, *Collected Writings*, ed. Regina Bechtle, S.C., and Judith Metz, S.C., 1:8; [http://via.library.depaul.edu/vincentian\\_ebooks/9/](http://via.library.depaul.edu/vincentian_ebooks/9/).

<sup>2</sup>*Collected Writings* 1:52, Doc.1.32, To Julia Scott, Nov. 3, 1778.

<sup>3</sup>*Collected Writings* 1:367, Journal for Amabilia Filicchi, 1805.

<sup>4</sup>*Collected Writings* 1:251, Doc. 2.7, To Rebecca Seton, Nov. 19, 1803.

to New York in June, 1804, she and Anna Maria stayed with members of the Filicchi family. Under their care and influence, Elizabeth became a Roman Catholic.

Elizabeth moved to Maryland in 1808, served as a school mistress and worked with the Sulpician order to recruit members for a new community; within a year she was given the title Mother Seton by John Carroll, Archbishop of the Archdiocese of Baltimore.<sup>5</sup> “On June 16, 1808, the group of sisters appeared for the first time dressed alike in a black dress, cape and white bonnet trimmed with a black band.” By the end of 1810, the community had moved to Emmitsburg, Maryland, where they opened Saint Joseph’s Free School and Saint Joseph’s Academy.<sup>6</sup> On September 14, 1975, Pope Paul VI proclaimed Elizabeth Ann Seton a saint, the first U.S.-born citizen to be canonized.

Figure 1: Mother Seton at Mount St. Mary’s College, from an engraving by William E. Tucker.



<sup>5</sup>John Carroll was the first Roman Catholic bishop in the United States and, beginning in 1808, the first archbishop.

<sup>6</sup>Betty Ann McNeil, D.C., “St. Elizabeth Ann Seton,” <http://www.archbalt.org/about-us/the-archdiocese/our-history/people/seton.cfm>.



## The Composing of JERUSALEM<sup>7</sup>

In an undated letter to Rev. Simon Bruté, P.S.S., Mother Seton jotted down these four lines:

Jerusalem my happy home  
How do I long (sigh) for thee  
When shall my exile have an end  
thy Joys when shall I see.

Then she wrote, “So far from some old Methodist hymn I believe—and your poor Mother enchanted with the lamentations in the Sanctuary in holy week turned a music of her own from them, and added on Aninas bed these words—every body crys at the words and music.”<sup>8</sup>

Jerusalem, Jerusalem, Jerusalem  
No sun or moon in borrowed light  
Revolve thy hours away—  
The lamb on Calvarys mountain slain  
Is thy Eternal day.

From every eye he wipes the tear—  
All cares (sighs) and sorrows cease.  
No more alternate hope and fear  
But everlasting peace—

The thought of thee to us is given  
Our sorrows to beguile  
To anticipate the bliss of heaven  
(In) His everlasting (Eternal) smile.  
Jerusalem, Jerusalem, Jerusalem<sup>9</sup>

The letter may be the only surviving mention in Mother Seton’s own words that she composed a hymn tune. According to some accounts the entire hymn already existed as “Jerusalem, my happy home,” a mistake stemming from a well-known hymn by an anonymous author, ca. 1580, with the same first words, now often sung to LAND OF REST.<sup>10</sup>

A text-search of *The Hymn Tune Index* finds remarkably few instances of the two wordings indicated in Mother Seton’s handwriting.<sup>11</sup> Specifically, the opening, “Jerusalem, my happy home, oh, how I long for thee” appears before 1812 only in Jeremiah Ingalls’s *The Christian Harmony* and Abijah Forbush’s *The Psalmist’s Assistant*, 2<sup>nd</sup> edition. In contrast, “Jerusalem, my happy home, how do I sigh for thee” occurs only in “Carr 53,” to be discussed below as the first publication of JERUSALEM.<sup>12</sup>

<sup>7</sup>The well-known tune of the same name was composed more than a century later by Charles H. H. Perry.

<sup>8</sup>*Collected Writings*, 2:690.

<sup>9</sup>Notre Dame Archives, Robert Seton Family Papers, II.1.a <https://notredame.box.com/shared/static/t311hs05ek37ybqr7r3mldsrif69uyedh.pdf>.

<sup>10</sup>*The Hymnal 1982 Companion*, Raymond F. Glover, ed. (New York: The Church Hymnal Corp., 1994) 3B: 1137-1141. See also J. R. Watson, “Jerusalem, my happy home,” *Canterbury Dictionary of Hymnology* online.

<sup>11</sup>*Collected Writings*, 2:690.

<sup>12</sup>Nicholas Temperley, *The Hymn Tune Index*, <http://hymntune.library.uiuc.edu/>.

Holy Week in 1812 was observed from March 22 through March 28, after Anina (an alternate spelling of Anna Maria’s nickname, Annina) had died on March 12. It is therefore unclear whether the music was composed before or after the three new stanzas, but it seems likely that both the hymn and music were completed during the spring of 1812.

Mother Seton was not only Annina’s natural mother, but also her Mother Superior: “As Anna Maria Seton’s debility became more pronounced her piety seemed to flourish more noticeably. On January 30, 1812, she received the last sacraments, and the following day she was ‘consecrated’ as a Sister of St. Joseph’s.”<sup>13</sup> The details of Anna Maria’s death, and her enduring faith as tuberculosis took her away, are described elsewhere.<sup>14</sup> An enduring result from the early months of 1812 was the new stanzas of JERUSALEM which Mother Seton wrote at her daughter’s deathbed.

## First publication of JERUSALEM

It seems likely that JERUSALEM was first published in 1818 or 1819. The information near the top of the first page shows “JERUSALEM, A HYMN, Written & Composed by a LADY”.<sup>15</sup> Beneath “LADY” appears “Printed for J. Carr. Baltimore” and at the top of the page, “No. 53 of Carrs Musical Miscellany in occasional numbers.”

Probably, Rev. Simon Bruté or another priest, desiring that copies of JERUSALEM be made for group singing, had contacted a member of the Carr family of musicians: Joseph, the father, who owned a music store in Baltimore during 1814-1819, or his son Benjamin, the “father of Philadelphia music.”<sup>16</sup> It was Benjamin who supplied most of the arrangements in the Musical Miscellany series.<sup>17</sup>

“Carr 53” consists of two different treatments of JERUSALEM. The first page is a “duett” for the four stanzas and the second page is marked “CHORUS” for three treble voices; both are accompanied largely by flowing sixteenth notes. The second treatment, on page 3, shows the words “Arranged for the ORGAN,” with a simpler accompaniment. The probable arranger, Benjamin Carr, was the organist of Philadelphia’s St. Augustine’s Catholic Church and was well known for his *Masses, Vespers, Litanies, Hymns, Psalms, Anthems & Motets* (Baltimore, 1805), dedicated to the Right Reverend John Carroll, D. D., of Baltimore.<sup>18</sup> It is quite possible that Elizabeth Seton

<sup>13</sup>Annabell M. Melville, *Elizabeth Bayley Seton 1774-1821*, ed. Betty Ann McNeil (Hanover, PA, 2009), 252.

<sup>14</sup>Melville, 252-53, 313-14.

<sup>15</sup>In America before 1840, it was unusual for a woman composer’s name to appear on her published music.

<sup>16</sup>Eve R. Meyer, “Benjamin Carr’s *Musical Miscellany*,” *Notes* [of the Music Library Association] 33:2 (Dec. 1976): 253-265.

<sup>17</sup>Meyer. For an assessment of Carr’s overall contributions to American music, see Karl Kroeger, “Benjamin Carr,” *Canterbury Dictionary of Hymnology* online.

<sup>18</sup>Virginia Larkin Redway, “The Carrs, American Music Publishers,” *The Musical Quarterly* 18 (Jan. 1932): 150-177; and Robert R. Grimes S. J., “A Grand Selection of Sacred Music: Benjamin Carr and Early



was acquainted with Benjamin Carr, as his dedication to Bishop Carroll was written during the time that the bishop was Mother Seton's "spiritual father," as she called him in her writings. It is also possible that Carr's hymns and other music from *Masses* were used by the Sisters of Charity when they served as the choir in a church near Emmitsburg.<sup>19</sup>

A reissue of "Carr 53" was "Printed for G. Willig, Phila." with 1820 as an estimated year of publication.<sup>20</sup> Few libraries own either of the two issues as originally printed, but the entire series, *Carr's Musical Miscellany in Occasional Numbers*, was reprinted in 1982.<sup>21</sup>

## Later publications of JERUSALEM

JERUSALEM appears in *The Morning & Evening Service of the Catholic Church* (Boston, 1840) and, with the words, "By Mrs. Seton," in *Manual of Catholic Melodies* by Rev. James Hoerner (Baltimore, 1843). Hoerner's arrangement and others include changes in the melody

Nineteenth Century Catholic Music in Philadelphia," *U. S. Catholic Historian* 30:4 (Fall 2012): 21-37.

<sup>19</sup>"Sketch of Mt. St. Mary's College near Emmitsburg, Maryland," *United States Catholic Magazine and Monthly Review* (Archdiocese of Baltimore, Jan. 1846), 38.

<sup>20</sup>Richard Wolfe, *Secular Music in America, 1801-1824; a Bibliography* (New York City: New York Public Library, 1964), 504.

<sup>21</sup>*Carr's Musical Miscellany in Occasional Numbers*, comp. with new intro. Eve R. Meyer (New York: Da Capo, 1982).

that rob it of its distinctive rhythm. JERUSALEM also appears in *The Roman Hymnal* (11<sup>th</sup> ed., 1884) and *The De La Salle Hymnal* (1913). Both arrangements involve chromatic passing tones in place of Mother Seton's simple harmonies.

## Matilda Durham and William Walker

ABOUT three years after Elizabeth Seton composed JERUSALEM and about 500 miles to the southwest, Matilda Durham was born on January 17, 1815, to George and Susan Durham. Matilda's grandfather John Durham had settled near Switzer in Spartanburg County, South Carolina, before 1800, and he and his wife Mary were among the original members of Green Pond Baptist Church. "It has been passed down by word of mouth that during 1811-1822 some of the members held meetings in John Durham's home. He was known as 'Grand Sir Durham.' They were baptized . . . near his home." Grand Sir Durham was ordained as a deacon on August 22, 1824, when Matilda was nine years old.<sup>22</sup>

When Matilda was twenty, the collection *Southern Harmony* (SH), including THE PROMISED LAND, attributed to Miss M. Durham, was published. The compiler of SH was a 26-year-old in Spartanburg County named William

<sup>22</sup>Mattie Lee Fowler Coleman, *History of the Green Pond Baptist Church* (Woodruff, SC: Green Pond Baptist Church, 1955), 11.

Figure 2: JERUSALEM, the hymntune

**JERUSALEM** Mother Seton, 1812  
transcr. Clark Kimberling, 2015

1. Je - ru - sa - lem, my  
(2. No) Sun or Moon in  
(3. From) ev - ry eye he  
(4. The) thought of thee to

hap - py home, How do I sigh for  
bor - row'd light, Re - volve thine hours  
wipes the tear, All sighs and sor - rows  
us is given, Our sighs sor - rows be

thee When shall my ex - ile have an end, thy Joys when  
wilt The Lamb on Cal - vary's Moun - tain stain Is thy E -  
cease No more al - ter na - tive hope and fear, But ev - er -  
gale To an - ti - ci - pate the bliss of Heav'n in his E -

**CHORUS**

shall I see? Je - ru - sa - lem, Je - ru - sa - lem, Je -  
ter - nal day Je - ru - sa - lem, Je -  
last - ing peace ter - nal smile.

ru - sa - lem, my hap - py home, how do I sigh for thee. 2 No  
3 From  
4 The



Walker, or “Singing Billy,” who had already been leading fasola singing-schools for about six years. Miss Durham may have been one of his pupils; and she may have known other residents of Spartanburg County represented in various editions of *SH*: Benjamin Franklin White, James Christopher, Rev. John Gill Landrum, and William W. Bobo.

White and Walker were born in nearby Union County, home of a singing teacher named William Golightly and his sisters, Amy, who married Walker, and Thurza, who married White. A relative, David Golightly, was one of the early pastors of Cedar Spring Baptist Church, of which both Walker and White were members in 1835. Landrum became the first pastor of First Baptist Church, Spartanburg, in 1839, and Christopher contributed two still greatly-revered tunes to later editions of *SH*: *INTERROGATION* and *WONDROUS LOVE*. Among these six musicians, two in particular paved the way for Miss Durham’s musical life and the spread of her tunes: Walker as a teacher and compiler of several editions of *SH* and White as co-compiler with E. J. King of *The Sacred Harp*, first published in 1844.

## PROMISED LAND

In modern hymnals, the name of Miss Durham’s earliest known tune is *PROMISED LAND*, this also being the name under which Samuel Stennett’s hymn, “On Jordan’s stormy bank I stand,” was first published, in *Rippon’s Selection* (1787). Like many fasola pieces before 1850, *PROMISED LAND* is in three parts with the melody in the middle part, as in Figure 3. The music attribution is “Miss M. Durham,” and the text is supplemented by a chorus (or refrain) that does not appear in *Rippon’s Selection*. Probably Miss Durham was the author of the chorus, which has been loved and sung by millions of Americans:

I am bound for the promised land,  
I’m bound for the promised land,  
O, who will come and go with me?  
I am bound for the promised land.

Figure 3: *PROMISED LAND*

THE PROMISED LAND. C.M. Miss M. Durham Meth. II. B. p. 471 51

Did Miss Durham compose *PROMISED LAND*, or did she merely adapt a pre-existing tune? This question is

addressed by George Pullen Jackson.<sup>23</sup> He writes that the combination of Stennett’s words and “an especially folkish revival phrase has resulted in an enormously well liked spiritual. . . the tune is like ‘I’ll Go and Enlist for a Sailor,’ Sharp, *Morris Dances*.”<sup>24</sup> Jackson leaves open the possibility that Miss Durham was not familiar with the Morris tune and leaves one wondering how “like” the two melodies are. A bit of counting shows that they are identical for seven consecutive beats, which are repeated for a total of fourteen. The remaining eighteen beats of the Morris tune, however, differ substantially from *PROMISED LAND*, and Miss Durham’s “hook” at “cast a wishful eye” is not found in the Morris tune.

Figure 4: *PROMISED LAND*

Samuel Stennett, 1787 THE PROMISED LAND Miss M. Durham, 1835  
unison voices and keyboard (guitar opt.) arr. Clark Kimberling, 2015

$\text{♩} = 78$  Lively

Arrangement copyright © 2015 Clark Kimberling; to make copies, request permission in writing.

<sup>23</sup>Jackson, *Spiritual Folk-Songs* (Locust Valley, NY: J. J. Augustine, 1953), 238. Referring to Cecil Sharp, *The Morris Book, Part IV* (London: Novello, 1911), 81; see also [http://tuncarch.org/wiki/I%27ll\\_Go\\_and\\_Enlist\\_for\\_a\\_Sailor](http://tuncarch.org/wiki/I%27ll_Go_and_Enlist_for_a_Sailor).

<sup>24</sup>Sharp, *The Morris Book, Part IV*, 81.



Although Miss Durham's name is still associated with PROMISED LAND in many modern accounts, it is missing in hymnals that include a "majorized" arrangement of the tune. The editor who arranged the tune in a major key was Rigdon McCoy McIntosh. When his version first appeared in *Hymn and Tune Book of the Methodist Episcopal Church, South* (Nashville, 1874), there was no mention of Miss Durham or "American Folk Tune." Lewis E. Ostwalt discusses McIntosh's career and the 1874 hymnal but fails to recognize Miss Durham.<sup>25</sup> Indeed, he refers to PROMISED LAND as "an anonymous American folk tune" and the arrangement as "McIntosh's most significant contribution to current hymn tune repertory." In *Baptist Hymnal* (2008), the music attribution is "American Folk Hymn; arr. Rigdon M. McIntosh;" in *The United Methodist Hymnal* (1989), the attribution is "*The Southern Harmony*, 1835; arr. by Rigdon M. McIntosh, 1895." An improved attribution for the majorized version would be "Matilda Durham, 1835; arr. by Rigdon M. McIntosh, 1874."

In the 1840 Supplement of *Southern Harmony*, Walker included STAR OF COLUMBIA and HEAVENLY TREASURE, arrangements by Miss Durham of the folk songs "Buonaparte Crossing the Rhine" and "O lassie, art thou yet sleeping."<sup>26</sup>

In 1843, Matilda Durham and Andrew Coan Hoy were married by the previously mentioned Landrum, in Cobb County, Georgia, where they were received into membership at Noonday Baptist Church in February 1851. In 1845, Walker published *The Southern and Western Pocket Harmonist*,<sup>27</sup> including VALE OF SORROW and JORDAN attributed to "Miss M. T. Durham," although Miss Durham had become Mrs. Hoy by that time.

.....  
<sup>25</sup>Lewis Earl Oswalt, "Rigdon McCoy McIntosh: Teacher, Composer, Editor, and Publisher," DMA Dissertation, (New Orleans Baptist Theological Seminary, 1991), 109-111.

<sup>26</sup>Sheet music versions can be viewed online at Traditional Tune Archive: [http://tuneearch.org/wiki/Buonaparte\\_Crossing\\_the\\_Rhine\\_\(2\)](http://tuneearch.org/wiki/Buonaparte_Crossing_the_Rhine_(2)) and [http://tuneearch.org/wiki/Oh\\_lassie\\_art\\_thou\\_sleeping\\_yet](http://tuneearch.org/wiki/Oh_lassie_art_thou_sleeping_yet).

<sup>27</sup>William Walker, *The Southern and Western Pocket Harmonist* (Philadelphia, 1846, 1860).


## Conclusions

The contrasts between the Elizabeth Ann Seton and Matilda Durham Hoy and their music resemble the contrasts between the religious traditions to which they were deeply committed. Another type of contrast is that the writings of the canonized one are remarkably well archived, whereas the writings of the other, said to have been witty and distinctive, are lost. Regarding the music, three of Miss Durham's known tunes resemble folk melodies, at least generically. The opposite is true of JERUSALEM, which is in a class of its own, historically and musically.

Although PROMISED LAND in its original mode was once an American favorite, the absence of this wonderful tune from modern hymnals is easily explained by the McIntosh takeover. The disappearance of JERUSALEM, however, seems puzzling. In any case, this fine and distinctive tune, recast in modern notation, as well as historical and recent arrangements of PROMISED LAND, are easily singable by modern congregations. Arrangements by this author can be downloaded from: "Elizabeth Ann Seton: Saint, and Composer of JERUSALEM"

<http://faculty.evansville.edu/ck6/ElizabethAnnSetonSaintAndComposerOfJerusalem.pdf>

"Miss Matilda Durham and Her Place in American Hymnody"

<http://faculty.evansville.edu/ck6/MissMatildaDurhamAndHerPlaceInAmericanHymnody.pdf> 

---

Clark Kimberling is the author of many articles in the Canterbury Dictionary of Hymnology and THE HYMN. He is a professor of mathematics at the University of Evansville and creator of The Encyclopedia of Triangle Centers, <http://faculty.evansville.edu/ck6/encyclopedia/ETC.html>.



# Theses and Dissertations Related to Hymnody

COMPILED BY PAUL A. RICHARDSON, FHS

This bibliography supplements those in previous issues of THE HYMN. The last such listing appeared in Spring 2015 (vol. 66, no. 2). The present roster includes papers completed since 2009 that have not been listed before. It was compiled from bibliographic directories, such as *ProQuest Dissertations and Theses* and *WorldCat Dissertations*, and from notices provided by authors and supervisors. Additions and corrections should be sent to the contributing editor at parichar@samford.edu.

Abbott, Rebecca Nelson. "Developing a Curriculum of Spiritual Formation for Children through the Hymns of Charles Wesley at First United Methodist Church, Georgetown, Kentucky." D.W.S., Robert E. Webber Institute for Worship Studies, 2009.

Abee, Michele. "'Journey into the Square': A Geographical Perspective of Sacred Harp." M.A., University of North Carolina at Greensboro, 2012.

Adekale, Elizabeth. "Christian Hymnody: Its Influence on African American Spirituals and Contemporary Christian Music." M.A., Northeastern Illinois University, 2014.

Allen, Sterling Martin. "Developing a Better Understanding of the *Ordo Salutis* through the Lyrical Theology of Charles Wesley at A & M United Methodist Church, College Station, Texas." D.W.S., Robert E. Webber Institute for Worship Studies, 2010.

Anderson, Warren John. "Broadening the Congregational Singing Experiences for the Students at Judson University, Elgin, Illinois." D.W.S., Robert E. Webber Institute for Worship Studies, 2010.

Balisky, Lila W. "Songs of Ethiopia's Tesfaye Gabbiso: Singing with Understanding in Babylon, the Meantime, and Zion." D.I.S., Fuller Theological Seminary, 2015.

Beyer, Nancy Wandland. "Enhancing Assembly Singing at Messiah Community Church, ELCA, Denver, Colorado." D.W.S., Robert E. Webber Institute for Worship Studies, 2010.

Blough, Janie N. "A Pilot Program for Building up Community through Congregational Song at the Châtenay Mennonite Church in France." D.W.S., Robert E. Webber Institute for Worship Studies, 2014.

Brookey, Jeffrey Marshall. "Music in Worship in the Churches of Christ and Choral Music Performance in Church of Christ Affiliated Colleges and Universities."

D.M.A., University of Southern California, 2013.

Busman, Joshua. "(Re)Sounding Passion: Listening to American Evangelical Worship Music, 1997-2015." Ph.D., University of North Carolina at Chapel Hill, 2015.

Charter, Vernon John. "Embracing a Diverse Hymnody for Community Chapel Services at Prairie Bible Institute, Three Hills, Alberta." D.W.S., Robert E. Webber Institute for Worship Studies, 2011.

Chen, Ruiwen. "The Protestant Quest for Contextualized Hymnology in Twentieth-Century China: A Case Study of the Collaboration between T. C. Chao and Bliss Wiant in the Contextualization of Chinese Hymns." Ph.D., Chinese University of Hong Kong, 2014.

Clark, Douglas F. "Turkish Halk Worship Music: The Muslim-background Believer Churches of Turkey at Worship in the Language of Their Own People." Ph.D., Evangel University, 2014.

Clark, Paul B. "A Pilot Project for Renewing Worship through Congregational Singing at the First Baptist Church of Nashville, Tennessee." D.W.S., Robert E. Webber Institute for Worship Studies, 2008.

Coleman, Fred Rowel. "A History of Congregational Song Leading in Protestant Churches in the United States of America with a Manual for Developing Leaders for Its Most Current Practice." P.Th.D., Bob Jones University, 2014.

Crawford, Eric Sean. "The Negro Spiritual of Saint Helena Island: An Analysis of Its Repertoire during the Periods 1860-1920, 1921-1939, and 1972-Present." Ph.D., Catholic University of America, 2012.

Criscuola de Laix, Esther Victoria. "Cultures of Music Print in Hamburg, ca. 1550-1630." Ph.D., University of California, Berkeley, 2009.

Daniels, Carlie Weisbrod. "The Healing Power of Psalms: Utilizing Psalms and Music in Pastoral Care." [Rabbinical ordination], Hebrew Union College-Jewish Institute of Religion, 2015.


Deans, Graham D. S. "Suitable for Singing?: An Exploration of the Hymns of the Book of Revelation." M.Litt., University of St. Andrews, 2015.

Dennis, Jerry Michael. "Recovering Wesleyan Practices of the Lord's Supper through the Eucharistic Hymns of Charles Wesley at Christ Wesleyan Church, Milton,



- PA." D.W.S., Robert E. Webber Institute for Worship Studies, 2010.
- Dunkle, Brian. "*Nocturna Lux Viantibus*: The Methods, Meaning, and Mystagogy of Ambrosian Hymnody." Ph.D., University of Notre Dame, 2015.
- Durham, Helen. "Singing from the Same Hymn Sheet: What Are the Cathedral Education Officer's Perceptions of the Learning Experience They Provide and Should a More Co-ordinated Structure of Learning Be Introduced by the Church of England?" M.A., Bishop Grosseteste University, 2011.
- Edgerton, Paul C. "Encouraging Fuller Participation in Congregational Singing at the Reformed Episcopal Church of the Redeemer in Wilson, North Carolina." D.W.S., Robert E. Webber Institute for Worship Studies, 2012.
- Fairbanks, Janis Angela. "*Babaamiinwajimojig* (People Who Go around Telling the Good News): Tracing the Text of Ojibwa Hymn No. 35 from 1910 to 2010." Ph.D., Michigan State University, 2015.
- Falck, Claire. "Radiant Shrines Imaging God and Generic Experimentation in Early Modern English Protestant Poetry." Ph.D., University of Wisconsin-Madison, 2012.
- Forster, Stuart. "Though Hymn Be Glory: Techniques Employed by Leading Musicians for the Organ Accompaniment of Congregational Hymnody." D.S.M., Graduate Theological Foundation, 2012.
- Gingery, Philip Alvah. "A Philosophical, Historical, and Musicological Methodology Resulting in a Unique Hymnody for a Local Church: The Production of *Lift Up Your Voice*, a Supplemental Hymnal for the Bible Baptist Church of West Chester, Pennsylvania." P.Th.D., Bob Jones University, 2014.
- Goodman, Peter William. "Yearning for You: Psalms and Song of Songs in Conversation with Contemporary Rock and Worship Songs." Ph.D., University of Sheffield, 2012.
- Grabiner, Steven Charles. "Revelation's Hymns: Commentary on the Cosmic Conflict." D.Th., University of South Africa, 2013.
- Graham, Nancy Love. "The Rehabilitation of George Pullen Jackson and African American Spirituals." Ph.D., Graduate Theological Foundation, 2015.
- Guthrie, David C. "Shape-note Hymnody as Source Material for Modern and Post-modern Choral Art Music." D.M.A., University of South Carolina, 2014.
- Hamnes, David Scott. "In Service to the Church: The *Neue Sachlichkeit* and the Organ Chorale Prelude in Norway: A Study of *Pro Organo* (1951-1958) by Rolf Karlsen and Ludvig Nielsen." Ph.D., Australian Catholic University, 2009.
- Herbert, Raymond. "A Musical Analysis and Edition of the Cantata *Melodious Accord: A Concert of Praise*, by Alice Parker." D.M.A., University of South Carolina, 2014.
- Hild, Elaine Stratton. "Verse, Music, and Notation: Observations on Settings of Poetry in Sankt Gallen's Ninth- and Tenth-Century Manuscripts." Ph.D., University of Colorado at Boulder, 2014.
- Hough, Adam. "Musically Expressed Theology, and the Golden Age of Martin Luther's Reformation." M.A., University of Victoria, 2011.
- Inoue, Hatoko. "Hymn Singing as a Catalyst for Spiritual Revitalization among Japanese Churches: Strengthening the Heart to Praise and Proclaim." D.Min., Asbury Theological Seminary, 2015.
- Ioannidou, Arsinoi. "The Kalophonic Settings of the Second Psalm in the Byzantine Chant Tradition of the Fourteenth and Fifteenth Centuries." Ph.D., City University of New York, 2015.
- Johnstone, Jennifer L. "Reinterpreting Welshness: Songs and Choral Membership in Cultural Identity." Ph.D., Kent State University, 2012.
- Jones, Ross Colby. "An Argument for the Unity and Message of the Colossian Hymn from Source and Structure, with Emphasis on Parallelism and Varied Repetition." M.A., Trinity Evangelical Divinity School, 2012.
- Klose, Francis Xavier, III. "'No Rigid Uniformity?': Music in the American Roman Catholic Liturgy since the Second Vatican Council." D.Litt., Drew University, 2014.
- Kristanto, Billy. "Musical Settings of Psalm 51 in Germany c. 1600-1750 in the Perspectives of Reformational Music Aesthetics." Ph.D., Heidelberg University, 2009.
- Lee, Heekyung. "The Life and Music of Jae Eun Ha with an Analysis of His Organ Works." D.M.A., University of Alabama, 2013.
- Lee, John Barrow. "Rediscovering the Musical Use of the Psalms in the Context of Travis Avenue Baptist Church, Fort Worth, Texas." D.W.S., Robert E. Webber Institute for Worship Studies, 2011.
- Lo, Yilee Chen. "Enhancing Participation in Congregational Singing at the Chinese Bible Church of Greater Boston in Lexington, Massachusetts." D.W.S., Robert E. Webber Institute for Worship Studies, 2012.
- Loua, Fassou Bienvenu. "Music as Way of Doing Theology." S.T.L., Santa Clara University, 2011.
- Lynn, Douglas Saywell. "Making Worship Sing: Roman Catholic Hymnal Compilation Entering the Third Millennium." M.A., San Diego State University, 2014.
- Magee, Fay Rosalind. "Examining Contemporary Congregational Song-Beyond Sung Theology." M.A., University of Divinity, 2012.
- Martinez, Lucia. "Making a Solemn Note: The Music and Meter of English Reformation Psalms." Ph.D., University of Pennsylvania, 2014.



- Mason, H. Lee. "Communicating the Christology Found in New Testament Hymns to College Students." D.Min., Trinity Evangelical Divinity School, 2015.
- McKelvie, Christopher Gordon. "The Cosmic Christian Vision of Prudentius' *Liber Cathemerinon*, and the Inculturation of Augustan Vatic Poetry." M.A., Dalhousie University, 2010.
- McNeill, Maurice Antonio. "Renewing Holy Communion through Congregational Song in African-American Baptist Churches, Charlotte, North Carolina." D.W.S., Robert E. Webber Institute for Worship Studies, 2009.
- Melby-Gibbons, David. "Dust of the Saints: Moravian Hymnody and Songwriting for New Worship Settings." M.A., Eastern University, 2009.
- Melson, Joshua Paul. "Understanding the Psalms as an Expression of Human Emotion at the Presbyterian Church of Toms River, New Jersey." D.W.S., Robert E. Webber Institute for Worship Studies, 2011.
- Meyers, Megan Marie. "Developing Disciples through Contextualized Worship Arts in Mozambique: Grazing and Growing." D.I.S., Fuller Theological Seminary, 2015.
- Obaga, William Ondieki. "A History of Church Music in Kenya, Especially 1844-1919." Ph.D., Luther Seminary, 2014.
- Olkinuora, Jaakko. "Byzantine Hymnography for the Feast of the Entrance of the Theotokos: An Intermedial Approach." Ph.D., University of Eastern Finland, Joensuu, 2015.
- Pappas, Nikos Alexander. "Patterns in the Sacred Music Culture of the American South and West (1700-1820)." Ph.D., University of Kentucky, 2013.
- Perigo, Jeremy Adam. "Leading a Workshop on Contextual Songwriting for Worship Musicians at Burn 24-7 Middle East." D.W.S., Robert E. Webber Institute for Worship Studies, 2012.
- Perigo Valle, Amy Lorraine. "Training the Church Pianist: Piano Pedagogy in Southern Baptist Church Music from the Era of the *Broadman Hymnal* (1940) through That of the *Baptist Hymnal* (1975)." D.M.A., Southern Baptist Theological Seminary, 2014.
- Reinbott, Sharon Lee. "Hymns for the New Story." M.A., Holy Names University, 2015.
- Roberts, Wendy Raphael. "Redeeming Verse: The Rise of Revival Poetry in Eighteenth-Century British North America." Ph.D., Northwestern University, 2012.
- Sanchez Garcia, Edgar. "The Feast of Corpus Christi: A Historical and Theological Analysis of Saint Thomas Aquinas' Eucharistic Hymns '*Adoro te devote*' and '*Pange lingua*.'" M.A., Mount Angel Seminary, 2015.
- Schecher, Mary K. "Congregational Song as Spiritual Formation at First Baptist Church, West Allis, Wisconsin." D.W.S., Robert E. Webber Institute for Worship Studies, 2015.
- Schedtler, Justin Jeffcoat. "A Heavenly Chorus: The Dramatic Function of Revelation's Hymns." Ph.D., Emory University, 2013.
- Smallwood, William Edward. "'The Most Versatile Man': The Life, Ministry, and Piety of Basil Manly, Jr." Ph.D., Southern Baptist Theological Seminary, 2015.
- Stramel, Chad. "The Pauline Canticles in Vespers as Catechesis and Liturgical Hymns." M.A., Kenrick-Glennon Seminary, 2014.
- Strickler, Joshua Caleb. "Psalms of Lament as a Resource for Contemporary Christian Worship." M.A., Northwest University, 2015.
- Swanson, Barbara Dianne. "Speaking in Tones: Plainchant, Monody, and the Evocation of Antiquity in Early Modern Italy." Ph.D., Case Western Reserve University, 2013.
- Tarlson, Nick G. "Greek Orthodox Liturgical Music in America: Practices and Innovations among Late 20th-Century Composers in the Western United States." M.A., Graduate Theological Union, 2011.
- Thompson, Jason Luke. "A Handbook for Reconstructing 16th-Century Lutheran Masses." D.Mus., Indiana University, 2013.
- Tracy, Emmett Patrick. "Simplicitas and the *Hymni Ambrosiani*." Ph.D., Trinity College, Dublin, 2013.
- van Anel, Catharina Sarah Nienke. "Composing a Canon: Creating Networks of Meaning in the Editorial Process of the Hymnbook *Liedboek, Zingen en Bidden in Huis en Kerk* (2013)." Ph.D., Protestant Theological University, 2015.
- Wallace, Michael J. "Images of God in the Psalter and Contemporary Worship Music." M.Div., Pittsburgh Theological Seminary, 2014.
- Wallace, Sean Michael Hamilton. "The History and Development of *The Hymnal* 1940." S.T.M., General Theological Seminary, 2010.
- Wong, Jade S. K. "A Pilot Project for Developing Worship Leaders to Facilitate Congregational Singing at Wing Kwong Pentecostal Holiness Church in Hong Kong." D.W.S., Robert E. Webber Institute for Worship Studies, 2014.
- Wyma, Katherine Cooper. "The Penitential Psalms in Sixteenth-Century England: Bodies and Texts." Ph.D., University of St. Andrews, 2013.
- Zugravu, Gheorghita. "Kassia the Melodist and the Making of a Byzantine Hymnographer." Ph.D., Columbia University, 2013. 

---

Paul A. Richardson, FHS, is a former president of The Hymn Society and professor emeritus of music at Samford University in Birmingham, Alabama. He is compiling a searchable master list of theses and dissertations related to hymnody, which will be posted on The Society's website.





Our campaign to endow **The Center for Congregational Song** will close officially at the annual conference in Redlands this summer. That doesn't mean that our efforts to build our endowment funds will cease! There is still plenty of time for you to jump in, whether you've already donated or having been cheering us on from the sidelines.

**As of June 10, we have raised \$952,000 in gifts and pledges.** Of that total, \$131,00 has been given or pledged since April! The surprise gift of \$50,000 from the Baugh Family Foundation spurred our members and friends to add \$81,000 this spring. We are so close to the one million dollar mark! Wouldn't it be wonderful to reach that milestone by the end of 2016?

- If you've not yet donated, now is the time to join in. Send an email to Deb ([deb@thehymnsociety.org](mailto:deb@thehymnsociety.org)) with the details. Your gift or pledge now will have a significant impact.
- If you are a donor, please consider an extension of your existing pledge or a new, one-time gift. **Pledges for 2017 and 2018 are welcome!**
- Ask friends and family to donate. Tell them where we are and how close we are to our target. Then try this sentence: "I wonder if you'd be willing to consider a donation to help us make our goal."

**The Financial Development Committee** and **Joanne Reynolds**, chair, have worked tirelessly on behalf of The Hymn Society to help us make our dreams reality. We are starting to see those dreams take root and grow. We are deeply grateful to each committee member for their dedication to the task. ***But we couldn't do it without you, the donors!*** From all of us in leadership to everyone who has taken their part in this campaign, **thank you** for your commitment to The Hymn Society and to enriching congregational singing.

**Financial Development Committee (2013-2016)**

Joanne Reynolds, chair  
David Eicher  
Jacque Jones  
Paul A. Richardson, FHS

John Ambrose  
Nancy Faus-Mullen  
Geoffrey Moore  
Scott Shorney  
John Thornburg

George Bell  
Todd Heifner  
Edith Patton  
Andreas and Tracy Teich



# HYMNS IN PERIODICAL LITERATURE

## Forming a People

CHRIS ÁNGEL

One of the most powerful aspects of congregational singing is its ability to unite singers. Many of the articles featured here focus on the formative role of hymnody in helping to create a communal identity. In addition, two authors highlight the role of youth in singing and their ability to model for their elders.

“Funerals in Early Christianity,” Carl Bear, *CrossAccent* 22:3 (Fall/Winter 2014), 4-14.

Bear provides three case studies of funeral music in the fourth-century church. From Asia Minor, the bishop Gregory of Nyssa describes the funeral of his sister, Macrina, and describes how the orderly recitation of psalmody is interrupted by outbursts of lamentation. From Antioch, in Syria, homilies by John Chrysostom describe funeral psalmody as a sign of joy, and he urges his listeners not to make funerals a time of lamentation (though the practices of those in attendance seem to be at odds with his words). And from Egypt, Pachomius, founder of monastic communities, ordered his monks *not* to sing psalmody at a funeral procession, from his conviction that it would only heighten the punishment of the soul of the deceased. Each of these leaders has firm ideas about how people should act at funerals. Bear wryly comments that “It is clear from reading between the lines that church leaders were only partially successful in imposing their particular views about appropriate funeral music on their congregations” (13).

“Blessed Youths in the Early Church,” Chad Fothergill, *CrossAccent* 22:1 (Spring 2014), 29-35.

Fothergill presents evidence from early church sources that youth often played an integral role in leading music during worship. These sources include a fourth-century bishop, Niceta of Remisiana, who shared with his audience a series of rubrics for proper liturgical song; the so-called *Apostolic Tradition*, now thought to be a compilation of documents from multiple communities over several centuries; the writings of the pilgrim Egeria (also known as *Ætheria*), whose accounts describe her impressions of fourth-century Jerusalem; and the hymnist Ephrem the Syrian. Several authors, like Niceta, were concerned with the purity of the blended sound of liturgical song and looked to children to model a pure, blended sound, following the biblical precedent in the singing of the three youths in the book of Daniel. Fothergill concludes by noting that youth were trusted with the proclamation

of scriptural texts, not a simplified version brought down to their level, an insight which may have relevance today.

“Why Do Lutherans Sing? Lutherans, Music, and the Gospel in the First Century of the Reformation,” J. Andreas Loewe, *Church History* 82:1 (March 2013), 69-89.

Loewe looks to the sixteenth century to find the roots of a strong and enduring Lutheran tradition of choral music. He starts by exploring Luther’s love for music and his conviction that the combination of music with sacred words would be ideal for spreading the gospel. Luther’s use of vernacular hymnody using familiar melodies spread his Reformation message quickly throughout a population that was still largely illiterate: “Communicated by word of mouth, letter, and broadsheet, Luther’s hymns were soon sung throughout Germany, even in Catholic regions where his writings were banned” (73). From here, Loewe turns to the establishment of Lutheran schools and the prominent place music had in their curricula; by the late sixteenth century, he argues, music education was to available to all German children, “even working children.” Loewe concludes with a section on *Kantoreien* (town choirs), where students and tradesmen would meet and sing under one common baton, learning from one another.

“Early Brethren Hymn Singing in Context,” Tanya Kevorkian, *Brethren Life & Thought* 58:1 (Spring 2013), 59-64.

The entirety of this issue of *Brethren Life & Thought* considers the life and influence of Alexander Mack Jr. (1712-1803), son of a founder of the (Schwarzenau) Brethren, and a writer and minister in his own right. This issue includes an article on Mack’s hymns and spiritual writings by Hedwig Durnbaugh, who notes the hymns’ “many shortcomings” (57) and that only one is still used in the twenty-first century. Kevorkian’s piece discusses how hymn singing in various locations was an important part of forming the religious identity of the Brethren, especially as a way to establish itself against the majority population (61). She also explores the importance of owning hymnals, as they spread in popularity during the early eighteenth century. Kevorkian quotes Pietist pastor Christian Gerber who opines it is better to sing from hymnals than from memory so that “one’s thoughts remain focused, the eyes do not wander here and there” (62).



“Breathing the Spirit: A Wesleyan Theology of Hymn Singing,” Mark Christopher Gorman, *Wesleyan Theological Journal* 48:2 (Fall 2013), 126-145.

Gorman proposes a Wesleyan theology of hymn singing in this essay, an essay he describes as “neither an exercise in historical investigation nor even of historical theology but of systematic theology in the Wesleyan tradition. . . . I am suggesting that certain key words of the Wesleys (breath, health, passions, praise, Spirit, etc.) invite us to imagine new connections” (128). He explores the connection between health, salvation, and “passions” (emotions, desires, and will) for the Wesleys. This leads into a consideration of the connections—linguistic and metaphorical—between breath and the Holy Spirit. While Gorman cites numerous Wesleyan hymns that mention breath or the Holy Spirit, he seizes upon the insight of historian Joanna Cruickshank that it is not what the hymns *say*, but what they *do*, and what they do is lead one to sing. “The singer confesses, recognizes his inability to escape sin, asks for the Holy Spirit, and gives the very praise to God that is evidence of the restorative work of the Spirit. The performance of hymns is the performance of the economy of singing, and of salvation” (140).

“Acappella Singing in Early American Churches,” Thomas H. Olbricht, *Restoration Quarterly* 57:2 (2015), 65-76.

In this article, Olbricht sketches how instrumental accompaniment was introduced to the church services of denominations that had been transplanted from Europe to the young country of the United States of America. He focuses denominationally on congregations in the Reformed tradition (which he argues comprised the majority of the American congregations in 1800) and geographically on the former British colonies. His contention is that in 1800 most American congregations were singing *a cappella*; by 1900, the majority of these congregations (particularly in the Reformed tradition) had incorporated instrumental music into their services. After citing the writings of Calvin and Zwingli, he presents excerpts from Nathaniel Gould’s *History of Church Music in America*, published in 1853. Gould credits William Billings as the first to introduce a musical instrument—in this case, the bass viol—to a Congregational service. Olbricht gives special consideration to the addition of instrumental music in churches of the Restoration movement.

“‘Unity by Inclusion’: James Edmund Jones, *Canadian Churchman*, and the Creation of *The Book of Common Praise* (1908),” Kenneth R. Hull, *Worship* 90:1 (January 2016), 45-65.

Throughout the nineteenth century, Canadian Anglicanism was polarized between high church and evangelical factions, or “parties.” This division was reflected in the use of hymn books; neighboring dioceses could have largely different repertoires and several printed their own books. As this polarization began to fade towards the beginning of the twentieth century, a single hymnal was authorized for all the Canadian Anglican church. This hymnal, which would be called *The Book of Common Praise*, was to be one that transcended the rivalries of the parties and it was to be governed by a spirit of “unity by inclusion, not by exclusion.” That is, as Hull states, it was to be a book “in which all could find the hymns that expressed their particular Anglican ‘style’ sitting side by side with those of other persuasions” (48). Hull traces the development of this new hymnal, beginning with the public discussion of the project. He quotes editorials and letters from the national Anglican newspaper, the *Canadian Churchman*, including numerous tests of the “unity by inclusion” principle, i.e., arguments against the inclusion of certain hymns. Hull credits Jones with being the animating force behind the hymn book; Jones’ letters and arguments in the *Churchman* garnered support for the project, and it was he who convened the committees that produced the book.

---

Chris Ángel is a Ph.D. candidate in theology (liturgical studies) at the University of Notre Dame, Notre Dame, Indiana, and a longtime church musician.



# HYMN INTERPRETATION

## A New Hymn at a Funeral

ANDREAS TEICH

Every religious tradition provides rituals at the time of death. Most integrate music into the ritual, whether songs, chants, keening, or some other form. Since I am aware of the importance of music to some people, I typically ask about well-loved hymns that family members might wish to include in the service. Sometimes people offer very specific suggestions. A few come up with a vague idea of what the beloved may have wanted. Many stare blankly.

In the last six years, I have officiated at thirty-six church funerals. The funeral liturgy in *Evangelical Lutheran Worship* provides at least three opportunities for a hymn or other musical selection. We have sung a total of thirty-seven different hymns, some only once. Four have dominated nearly one-third of the services: “Amazing grace” (16), “How great thou art” (10), “On eagles’ wings” (14), and “How small our span of life, O God.” (12)

No pastor or church musician would show astonishment about three of those selections. “Amazing grace” dominates as THE American hymn in settings both religious and secular. “How great thou art” grew into a standard for the Billy Graham crusades, the source of much popular piety for our parishioners. Michael Joncas’s “On eagles’ wings” serves as the crossover piece from the Roman Catholic community. Our people heard it at a Roman Catholic funeral, liked it, and now ask for it as if it were an old favorite.

How then did “How small our span of life, O God” by Herman Stuempfle, FHS, break into the top four? Thank the people who stared blankly. Since its inclusion in *Evangelical Lutheran Worship*, I have offered this piece as an option for people who want some hymns but don’t know which ones.

Stuempfle wrote the text, based on Psalm 39, in 1992 and included it in his first published collection, *The Word Goes Forth* (GIA, 1993). As of this writing, only one denominational hymnal, *Evangelical Lutheran Worship*, contains the hymn. I hope that over time more editors will consider incorporating it.

Even though the hymn remains relatively obscure to those gathered for the funeral, the fact that Stuempfle set the piece to the strong and familiar tune KINGSFOLD facilitates singing it. Thought by some scholars to originate in the Middle Ages, KINGSFOLD is a folk tune serving a variety of texts in England and Ireland. The tune was published in *English Country Songs* (1893), an anthology

compiled by Lucy E. Broadwood and J. A. Fuller Maitland. After having heard the tune in Kingsfold, Sussex, England (thus its name), Ralph Vaughan Williams introduced it as a hymn tune in *The English Hymnal* (1906) as a setting for Horatius Bonar’s “I Heard the Voice of Jesus Say” (488).<sup>1</sup> According to [Hymnary.org](http://Hymnary.org), the tune appears in over 150 hymnals.

In addition to the familiarity of the tune, the text serves as a powerful reminder of the realities present at the time of death. The first stanza points out the apparent insignificance of a single person. We acknowledge to God “[h]ow small our span of life.” Stuempfle proceeds to compare a human life to other fleeting moments or unnoticed events: a single beat, a single breath, a drop in the ocean, a grain of sand, and a flash of light. At first, these analogies imply that small things appear inconsequential. In truth, each proves incredibly important to the whole. Without the single small piece, the whole could not exist.

Stuempfle confirms this reading of the lyrics in the second stanza, which begins with “And yet,” a clear sign that a human being signifies more than just a fleeting life. In this verse, he places each human life into the context of God’s infinity and eternity. Stuempfle affirms that even while space and time roll on, we thrive in God’s grace.

Stanza three declares that this grace of God the Father is demonstrated in God’s incarnation as Jesus. Christ leaves eternity, plunges into time’s swift stream, and shares the brevity of our span. He does this in order to redeem our mortal life so that, touched by his risen life, we may also transcend time. Here we see the promise of life beyond this temporal life, the hope proclaimed at every funeral liturgy.

Stuempfle concludes the hymn with an allusion to 1 Corinthians 13, thanking God for the gifts of faith, hope, and love. Faith lights our path through the ever-present mists of doubts and fears of our transient pilgrimage. Hope shows us a life beyond this fleeting existence. Love allows us to lift our hearts in praise.

Thus, the next time you meet with a family bewildered about what to sing at the funeral, suggest “How small our span of life, O God” and let grieving family members experience the healing power of Herman Stuempfle’s words.

.....  
<sup>1</sup>This material is from the *Psalter Hymnal Handbook* and cited in [Hymnary.org](http://Hymnary.org).



### How Small Our Span of Life, O God

How small our span of life, O God, our years from birth till death;  
A single beat within a heart, the catching of a breath,  
A drop within the ocean's deep, a grain upon the shore,  
A flash of light before we sleep to see the sun no more.

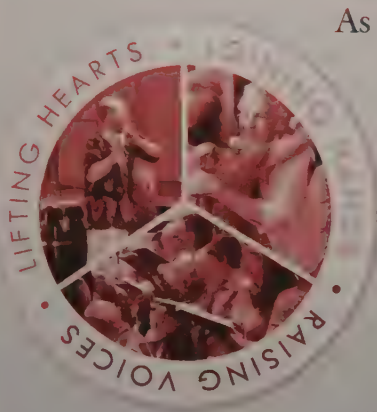
And yet our speck of life is spanned by your infinity;  
Our tick of time on earth is caught in your eternity.  
While suns and stars spin endlessly through depths of cosmic space,  
While aeons roll and ages pass, you hold us in your grace.

O Christ, you left eternity to plunge in time's swift stream  
To share the shortness of our span, our mortal lives redeem.  
You filled your cross-closed years with love; you loved us to the end  
And touch us with your risen life that ours may time transcend.

We thank you, God, for kindling faith that lights our transient years,  
Illumining our pilgrimage through mists of doubt and fears;  
For hope that sees a life beyond the swiftly passing days;  
For love, both human and divine, that lifts our hearts to praise.

Herman Stuempfle, 1992 © 1993, GIA Publications, Inc.  
All rights reserved. Used by permission.

## Make an Enduring Gift to Congregational Song



As you decide how you will support *Lifting Hearts, Joining Hands, Raising Voices*, the Society's financial development campaign, consider a legacy gift. A gift through your estate could provide permanent endowment support for the living tradition of congregational song.

Those who include The Hymn Society in their wills and estate plans become members of the George H. Shorney Legacy Circle. The name of this group honors our distinguished member, Fellow, copyright agent, and publisher, who faithfully supported the Society and generously provided for its continuing work through a legacy gift. Members of the George H. Shorney Legacy Circle will be recognized at the annual conference this summer.

For further information about a legacy gift or any aspect of the campaign, contact Deborah Carlton Loftis, Executive Director: [deb@thehymnsociety.org](mailto:deb@thehymnsociety.org).

# HYMN PERFORMANCE

## Arranging Hymns for College-Level and Professional Musicians

SIPKJE PESNICHAK

Working with musicians who have a masterful command of their instrument can be a very rewarding experience for you as an arranger, for the musicians, and for those who are able to experience the end result of your collaboration. Arranging music for professional musicians allows you a great deal of freedom. They possess seemingly unlimited technique and musicianship. However, you must do your best to be aware of the limitations and idiosyncrasies of each instrument as best as possible.

The ideal way to gain a good understanding of an instrument for which you are arranging is to have some experience playing that particular instrument. Not everyone has that experience, but that should not deter you from creating brilliant arrangements! There are resources available to help. One great resource is Dave Black and Tom Gerou's *Essential Dictionary of Orchestration*.<sup>1</sup> This volume contains a wealth of information such as instrument ranges, transpositions, and technical aspects for playing each instrument. The ranges printed for each instrument indicate the "professional range" and the "practical range." Using these ranges as your guide when creating arrangements will ensure the performers will be able to play the music that has been arranged for them.

When—writing your own arrangements the instrumentation of any ensemble you write for is an important consideration. There are plenty of standard instrument combinations. Examples of these include a string quartet, which consists of two violins, viola, and cello. A woodwind quintet is made up of a flute, oboe, clarinet, horn, and bassoon. A brass quintet has two B flat trumpets, a horn, trombone, and tuba. A saxophone quartet will have a soprano, alto, tenor, and baritone saxophone. If you have professional musicians at your disposal who do not match any of these combinations, get creative! Take into consideration the sound type, or timbre, of each instrument as well as their overall volume of sound produced as you are creating your own arrangements.

Let's turn our attention to some examples of advanced arrangements created for specific ensembles. The first is an

.....  
<sup>1</sup>Dave Black and Tom Gerou, *Essential Dictionary of Orchestration: Ranges, General Characteristics, Technical Considerations, Scoring Tips* (Los Angeles: Alfred Pub., 1998).

arrangement of SUSSEX CAROL. When I began my duties at Jackson's First Presbyterian Church in 2013 just one month and one week before Christmas Day, planning the music for our Christmas Eve service was one of my first concerns. Not knowing anyone in the Jackson community yet I was unsure of what to do. The pastor informed me that his daughter was studying flute performance at Carnegie Mellon and his son just won Alma College's concerto competition on horn. Take those two and add my dear friends, a bassoonist and a clarinetist, who at the time lived just an hour and a half away in Toledo, Ohio, and myself, an oboist, and we have a woodwind quintet! I tell you this because as I wrote the arrangements I did for this ensemble back in 2013 I kept two things in mind. First, these players have very good sight-reading abilities. This was an important factor because the other item I had to keep in mind was that we would have very limited rehearsal time to prepare for the 10:00 p.m. Christmas Eve service. Be mindful as you create your arrangement of just how much ensemble rehearsal time the players will have. Also, be sure you get the parts to the musicians at least two weeks prior to the first rehearsal.

This arrangement of SUSSEX CAROL was written for a not-so-standard ensemble. It was composed for a woodwind quintet minus the oboe as I was playing organ for the service. A bassoon and horn drone created a simple and effective way to set up the feel for this lilting hymn tune. Adding the flute and clarinet in octaves provided a good starting point, creatively, which could be built upon throughout the rest of the hymn. The first verse stays close to what is found in the hymnal my church uses. This is done deliberately to support the singing by the congregation. The final verse features an ornamented flute descant.

The next musical example is an arrangement of CWM RHONDDA for brass ensemble which was written for a regional Confirmation Mass in Michigan Center, Michigan. There are a few items to take note of on these parts. First, the (M) and (J) notated next to each instrument indicated which side of the church each player was to stand on, (M) for Mary's side and (J) for St. Joseph's side (left and right as you face the altar in a Roman Catholic church). The more information you can include on the score and parts to make everyone's



lives easier the happier everyone will be. What may seem like a lot of breath marks in the score are actually quite helpful if you want the players to phrase together. Not all professional musicians have played hymnody before. To ensure the ensemble phrases as a whole, breaths must be indicated in the score. It is also helpful for the players to know who will be playing each verse, whether that be just the ensemble, ensemble and organ, or just organ. Because this brass ensemble arrangement was played for a Mass in a church packed to the brim, dynamics were limited to *forte* and *fortissimo*.

Verse one of this arrangement is very close to the original hymn, much like the arrangement of SUSSEX CAROL, which helps get the congregation singing and allows you to save some of the more creative elements for later verses. When writing for wind players it is a good practice to allow at least one verse free from playing to give players a chance to rest. Hymns tend to be a lot of playing and not a lot of resting, especially for wind players. Give them a chance to give their embouchures a break during each hymn. You'll notice that verse three utilizes

the church where this was played to create an antiphonal effect. Use your creativity to bring out a new dimension of each hymn when creating your arrangements, especially for final verses. Verse four is the most unlike what is found in the hymnal and allows the conclusion of the hymn to come to a glorious finale.

When working with the musicians performing your arrangements, allow them the freedom to tell you what might not be working so well for them. Use your time with them as a learning experience. They are the experts at their instruments and their knowledge can help you in your future arranging endeavors. Your openness and willingness to adapt your own music to best suit each player can go a long way to creating a positive working relationship with professional musicians in your area. 🍷

*Sipkje Pesnichak is a multi-instrumentalist and Director of Music and Organist for First Presbyterian Church in Jackson, Michigan. She is a Life Member of The Hymn Society and serves as Member-at-Large on the Executive Committee. Learn more about her at sipkje.com.*

## On Christmas Night All Christians Sing

Jackson's First Presbyterian Church - Christmas Eve 2015

Copyright © 2015

SUSSEX CAROL  
Traditional English Carol  
arr. Sipkje Pesnichak

Intro - Quartet only

The musical score is for a brass and woodwind quartet. It begins with an 'Intro - Quartet only' section. The first system includes parts for Flute, Clarinet in Bb, Horn in F, and Bassoon. The Flute and Clarinet parts start with a rest followed by a melodic line marked *mf*. The Horn and Bassoon parts play a steady eighth-note accompaniment marked *mp*. The second system continues these parts. The third system introduces a new section marked with a '6' above the Flute part, where the Flute and Clarinet play a more complex melodic line, while the Horn and Bassoon continue their accompaniment.

2 12

Fl.

Cl.

Hn.

Bsn.

17 Verse 1 - Organ only

Fl.

Cl.

Hn.

Bsn.

18 Verse 2 - Organ and winds

Fl.

Cl.

Hn.

Bsn.

4 34 Verse 4 - Organ and winds

Fl.

Cl.

Hn.

Bsn.

38

Fl.

Cl.

Hn.

Bsn.

42

Fl.

Cl.

Hn.

Bsn.

24

Fl.

Cl.

Hn.

Bsn.

29

Fl.

Cl.

Hn.

Bsn.

33 Verse 3 - Organ only

Fl.

Cl.

Hn.

Bsn.

45

Fl.

Cl.

Hn.

Bsn.

Please contact [Sipkje.com](http://Sipkje.com) for permission to use this arrangement.



# God of Grace and God of Glory

Final Hymn  
Jackson Area Regional Confirmation Mass

CWM RHONDDA  
John Hughes (1871-1932)  
Brass setting by Sipskje Pansichak

## Moderato

Intro - Brass only

## Verses 1 - Brass and Organ

Copyright © 2015

## Verses 3 - Brass Only

## Verses 2 - Organ only

## Verses 4 - Brass and Organ

Please contact [Sipkje.com](http://Sipkje.com) for permission to use this arrangement.



# BOOK REVIEWS

All prices are in U.S. dollars.

## *All Hands In: Drumming the Biblical Narrative*

Brian Hehn and Mark Burrows. Choristers Guild CGBK70, 2015, \$34.95.

Brian Hehn and Mark Burrows' book, *All Hands In* is a surprising resource. I expected to delve into a compendium of new drumming arrangements and percussive tricks. To my delight, what I found was a down-to-earth, well-planned pattern for involving people in worship, using percussion.

The first "Bible Beat" in the book is Creation. The "Beat" uses a verse from Scripture as the musical rhythm for the drumming, Gen. 1:31: "God saw all that God made and indeed it was very good." The Bible Beat is started and continues as selections from the creation story are read. As the Beat continues, a new percussion part is introduced with new words "Let there be light." The two parts continue together as the next Scripture selection is read. This layering approach allows each new part to establish itself, while building intensity with the readings. Further down the page are options for simplifying the arrangement to tailor it to players of differing abilities. I believe the selections in the book could be comfortably learned in 30-45 minutes. Gather for a rehearsal before the service and off you go.

*All Hands In* squeezes even more out of each Bible Beat with the suggestions that begin each section. Each section offers a common hymn and a complimentary anthem that can be sung over the Beat. If a group is going to take the time learn the Beat, use it twice!

Initially, I found myself disappointed with the similarity in format of each Bible Beat. Later, I realized that the purpose of this book is not to explore percussive possibilities, but to bring people into active participation in worship. The similarity and flexibility of the format will be very helpful to drumming leaders (and drummers) of all abilities. From a worship planning perspective, this easy-to-use resource is ripe with possibilities.

ADAM KUKUK

---

*Adam Kukuk is a musician, composer, and founder of Four Doorways Worship Workshops. Visit him at [www.adamkukuk.com](http://www.adamkukuk.com) for free resources, workshop information, and a new EP, "We Will Dance!"*

## *Lift Up Your Hearts: Psalms, Hymns, and Spiritual Songs*

Ed. John D. Witvliet, Joyce Berger, and Martin Tel. Grand Rapids, Michigan: Faith Alive Christian Resources, 2013. 965 entries. ISBN 978-1-59255-559-8. \$25.00.

*Praise God in the Heights*. Larry Visser. Calvin Institute of Worship. Free download at <http://worship.calvin.edu/resources/publications/praise-god-in-the-heights/> to be used with CCLI or OneLicense.

"What a gift it is to lift up our hearts to God!" So ends the first paragraph of the Preface to *Lift Up Your Hearts*. It is neither a right nor an obligation, but rather a gift to use the voices that God gave us in praise and worship. Christian worship is one of the few remaining forums where corporate singing is expected. Increasingly, as our culture relinquishes the vocal stage to a few soloists, we are reminded that as the children of God, we are created to sing.

Once again, Faith Alive Christian Resources has provided congregations with a first-rate publication. This accessible and inclusive collection of Christian hymnody lives up to the claim made by its creative team that it is a "musical feast." *Lift Up Your Hearts* is the result of a joint effort of two denominations: the Christian Reformed Church in North America and the Reformed Church in America. Even beyond these communities, this book has the potential to be a useful and cherished volume.

The first half of the book, titled "The Story of Creation and Redemption," contains the narrative of humanity from creation to re-creation, with 491 hymns, songs, prayers, and affirmations of faith. The second half, titled "Worshipping the Triune God," leads the singer from the initial call to worship, through to the benediction with 474 entries of song, prayer, litany, creed, and liturgy.

Chief among the attributes of this collection is its broad inclusion of hymnody, praise songs, and spirituals. A healthy balance of old and new allows users to feel comfort in the well-known and to deepen their experience of sung worship in other directions. Each section of the book is well-balanced with older and newer selections, making it possible for worship planners to support and challenge their congregations as appropriate.

Traditional hymns by such stalwarts as Watts, Wesley, Luther, and Newton are distributed across the sections of the book, alongside a mix of African American spirituals, gospel standards, and a rich sampling of hymns and songs from the past half century. For these contemporary selections, it is difficult to find a decade that is not well represented, up to and including 2010-12. Praise songs from the United Kingdom, meditative chants from Taizé, lyric gems from the Iona Community, and hymns from other denominations are all in abundance. The world



church is also broadly included with many fine selections, most presented with an original text as well as an English translation. The Christian tradition of psalmody is strengthened with the inclusion of all 150 Psalms. Sung metrically, freely, interpretively, and meditatively, as well as spoken, the psalms are creatively included throughout the collection.

The look of each page is clear, clean and, for the most part, lyrics are placed between the staves of music, drawing the eye of the singer to the connection of melody and text. Chord symbols, harmonies, descants, unison singing, and call-and-response formats allow for a variety of performance possibilities between congregations, soloists, choirs, and accompanying instruments. A few of the traditional hymns have undergone chord changes which are sometimes surprising and not always satisfying.

In addition to descants by various composers throughout the book, an accompanying volume of descants, *Praise God in the Heights*, is available. Permission is required to use the descants. While not dramatic themselves, the collected descants provide a pleasant addition harmony which can be sung or played with treble instruments.

Another strength of the book is its layout, that is, the way that the music of worship is drawn into the spoken text of worship. Many hymns are followed by optional prayers, responsive scripture passages, or acclamations of faith (taken from Belgic and Heidelberg Confessions). This allows for service planning with a more seamless flow of expression and continuity which can be especially helpful for lay service planners and leaders. This text is a wonderful planning resource even if it is not present in the pews. A full range of indexes add further accessibility of the resources within.

"Further, what a gift it is to participate in all of this together . . ." *Lift Up Your Hearts* is a hymnbook that truly supports Christian worship in song and word. From the first strains of Psalm 100 (presented in 12 languages) to the closing amen of the Doxology (again in 12 languages), old and young, amateur and professional, can confidently lift up the songs of their hearts. And let all of God's people sing "Amen!"

For additional resources based on this hymnbook, including words and music for projection, see <http://liftupyourheartshymnal.org/>.

MAGGIE DUINKER

*Maggie Duinker teaches music at the Halifax Independent School and is a pastoral musician at All Nations Christian Reformed Church in Halifax, Nova Scotia. She sings and makes music with several local amateur ensembles and has been part of music teams in United and Anglican churches in Ontario, Nova Scotia, and New Brunswick.*

## Book Reviews in Process

*28 Carols to Sing at Christmas*, John M. Mulder and F. Morgan Roberts (Cascade Books)

*Alabanza Coral* (OCP)

*Earthen Vessels, 40<sup>th</sup> Anniversary ed.* [CD], St. Louis Jesuits (OCP)

*Hermeneutics of Hymnody: A Comprehensive and Integrated Approach to Understanding Hymns*, Scotty Gray (Smyth & Helwys)

*Hymns of Promise*, ed., Jan Holstein (Hope Publishing)

*Luther Reid: The Legacy of a Gentleman and a Churchman*, Philip Pfatteicher (Center for Church Music)

*More than Hymns: Words for a Lyrical Faith*, Andrew Pratt (Stainer and Bell)

*Paul O. Manz: The Enduring Legacy of the Hymn Festival*, James W. Freese (Center for Church Music)

*Singing the Church's Song: Essays and Occasional Writing on Church Music*, Carl Schalk (Center for Church Music)

*Singing the Sacred*, Vol. 1 and 2, William L. Wallace (WLP)

*Where Heart and Heaven meet: Alice Parker Hymns* [CD], (GIA)

*William Reynolds, Church Musician*, David W. Music (Smyth & Helwys)

Please send BOOKS & MEDIA for review to:

Robin Knowles Wallace, Editor

3081 Columbus Pike

Delaware OH 43015

[rwallace@mtso.edu](mailto:rwallace@mtso.edu)